TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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WBRADLEY '03

THE MATINEE GIRL

THERE should be a law for the suppression of the claque.

It is an offense to every intelligent audience, and an insult to the player who is "clacked." It is a hideously plain intimation that the player must be assisted to a recognition his merit does not command

The most insufferable claque every heard in New York was that which disgraced the Hudson Theatre and humiliated Ethel Barrymore at her opening in "Sunday."

Miss Barrymore's refined personality, the halo of past dramatic achievement reflected by her family, her wistful girlishness, secure for her in this country a reception which a cold analysis of her immature art does not assure. She would have had a half dozen curtain calls on the strength of these claims alone, but that band of well-dressed hoodlums somewhere about the northwest corner of the house was not content. It must do its work according to arrangement.

It must swell the number to fifteen. It clapped on and on, even while the unsophisticated section of the house turned about and looked it over in amazement. It clapped and clapped until the sophisticated ones stopped the nuisance with hisses.

It was a barbarous exhibition that would be frowned upon even in barnstorming centres.

Réjane is delightsome. Fancy a woman with an ugly little dark face alight with intellect, sparkling with a deathless interest in everything about her, a keen, vital, glowing woman with the grace of a cat and the dangerous playfulness of a young panther. Picture a figure that has taken on considerable plumpness with the past few years, but that is as exquisitely pliant to her slightest whim as the aspen to the vagrant breeze. Imagine a carriage that is erect, with a poise that is Parisian in repose and a child-like abandon to whirlwind emotion. Inspect minutely the frivolously fascinating gowns so small at the waist, so broad at the shoulders, endlessly billowy at the hem, and fashioned of gossamer chiffons and gauzes, with the inevitable chic touch of black, in a bit of fur or a fall of lace, to give the costume the true French tone. And then your eye wanders back again to the ugly little dark face and stays there fascinated. Such an odd, piquant face, an oval turned on its side, narrowest from brow to chin, widest across the high cheek bones. The mouth is wide. The forehead is low. The distance from eye to eye appears to be twice as great as in the average face. The nose is just an ordinary nose, but the eyebrows are remarkable, black, arched almost to an acute angle at the middle, and unusually far above the eye, lending the illusion that the broad, full forehead is extremely low. But the eyes, and now we have the reason that the face holds us in thrall! Brown eyes with yellow lights in them, eyes that sparkle with fun or darken with passion, eyes that are never for two minutes the same, soft eyes with yet a hint of the jungle in them. Challenging, mocking, tender, tearful eyes, wherein you read all the possibilities of a manifold natured woman. Forgetting the curious contour, the wide mouth, the forehead too low and cheek bones too broad, the pallid skin, you are content with the eyes, for the eyes are Réjane.

Too bad that Maude Adams isn't in town, instead of traveling in the South with that play which she said last season, nor gods nor men could induce her to appear in again, The Little Minister. You see Réjane is Maude's avowed idol, the star to which she has hitched her wagon, and she was in a blue funk when ordered to measure her intellectuals and temperamental height against Bernhardt's, and she would like being seated at the feet of, and learning of, Réjane these Gallic nights at the Lyric:

"I want to be a comedienne,
And with the comediennes stand,"

sings Miss Adams to her manager.

How many are, perforce, doing the thing they would not do, and leaving undone the thing they would do. There is bewitching Julia Marlowe declaring in well bred but marvelously distinct accents that she will leave the stage rather than be forced into playing anything but Shakespeare and the classic drama. And her antipodal sister of the stage, May Irwin, getting the one solace of her play, Mrs. Black is Back, from the rather dismal but dignifiedly musical, "Song of the Pyramids," as suggestive of May as we know her as Brooklyn is like Paris. Miss Irwin loathes coon songs. And there's James Monte Cristo O'Neill groaning in heart break because his audiences feel aggrieved and personally offended when he dare to appear before them in anything but Monte. And Nat Goodwin getting deep dolorous lines about his lips, because public and critics want him in his life-long serio-comedy, instead of Shylock and other Shakespeare.

'Tis hard to live down our successes.

Actors complain that their art is ephemeral and unreal, the phantasm of a night; but if I were a reformer and wanted to do great good to this reeling old planet and the inhabitants thereof I would turn actor. Let me stir the feelings of men and women, and I care not who appeal to their intellect.

On Twenty-third Street near one of the big shops stands an old, bent, humble man, selling chamois skins. His sharp features and cunning eyes and the ready but wistful smile as he thrusts forth his trembling hand imploring us to buy, is a sight that tugs at your heart strings.

Why? There is a multitude of street peddlers in the city. You see them no more than you count the motes in a sunbeam. Why do we all stop and buy chamois skins from the bent old Jew? Not because we care particularly for chamois skins. An old silk handkerchief is better for the purpose. It is because in The Auctioneer David Warfield showed us that man, showed him so simply and pathetically that he is a living entity, and when we see the Jew peddler on Twenty-third Street, he isn't to us an accident, a coincidence, a mere chance type. He is a man we have known and have joyed and sorrowed with and we buy the chamois, even though we throw it away at the next corner.

David Warfield's haunting portrayal has touched our latent humanity. So we see the actor's highest mission fulfilled.

Last week we had the Horse Show and the Dress Show, the horses that strutted and the women that pranced, and all the rest of it. We girls had a lot more fun at the Dog Show the week before, where we met wee handfuls of dog, all eyes and hair and true, trusting little hearts. A dog is in character so much like what a man ought to be that he is fascinating. If half the lovers I know were aware how their lady loves compare them with their toy dogs to the great advantage of the dog would they shed off their sublime egotism? Not a shred. But they would hate the dog.

At the Horse Show was a handful of men, misguided beings who mistook the real purpose of the Horse Show, and came to see the horses. But the milliners and dressmakers who had taken choice boxes knew better. The horses might as well be the wooden things on rockers we enjoyed when we were young and rude. Who but the misguided men cared about the horses? The Horse Show is a convenient sartorial exhibition. You can't sit while looking at shop windows. Besides some impertinent salesman is more than certain to come out and tell you the price, and that when your governor has told you that you have every stitch that you will get this Winter. Oh, yes; you can get a lot of ideas about making over and copying at the Horse Show, but, bless my soul, it's after all very tiresome and unsatisfying, and I could have hugged that dear woman, who is going to star this Winter, and is handsomer than any alleged thoroughbred humans who pranced with the horses, who said: "I am sorry for those people. I have something that they have not, something to do that I love to do."

We are glad to see the real Maud Lilian Berri on Broadway. We didn't see her in The Sultan of Sulu. She was lost somewhere in the folds of a white muslin role, playing sillily subservient part to her clever husband's, Frank Moulan, Sultan. But how turns the conjugal wheel! In Humpty Dumpty it is Miss Berri who is on top, and Frank Moulan works desperately in a kitchen part. If he is of the stuff of which ideal husbands are made he should be proud of the reversal. For his prima donna wife is exquisite in her songs "Mexico" and "On Lalawana's Shore." Her figure is perfection, her carriage delightfully natural, and her singing soothes the ear and sweetens the temper.

Personally, Maclyn Arbuckle is one of the most popular actors on the American stage. At a Dutch lunch or a five o'clock tea, or an all-night session at the club after the play he is supremely companionable. It is largely because of his stories. Very good stories they are, almost as good as Wilton Lackaye's biting ones, yet tempered with a kindliness I fear me my brilliant Wilton often lacks. His dog stories are the best, better even than his political tales, which Richard Crocker, who met and cultivated him aboard a trans-Atlantic steamer, said were the best that ever fell upon his overtrained ear. Maclyn Arbuckle, you know, has socialistic tendencies, minus long hair and greasy collar and the bathphobia that afflicts so many of the cult, and his big Texas born and bred heart rebels against any caste except the aristocracy of intellect. His imitation of the alley dog's conversation with the lap dog out driving in its mistress' Victoria is as good as anything he does in The County Chairman, and a grim, little sermon on the accidents of birth and environment as well.

The girl from California who has given me so many shocks by her frank observations on life in New York came to see me this morning at a rudely early hour.

"What's on your mind?" I inquired.

"I want you to give me a letter to ——;" she mentioned a manager I know.

Obediently I got out of bed and wrote it. She has such a masterly Western way of getting what she wants, has that girl. She thanked me gravely and tucked it in her chatelaine.

"A letter makes it so much easier to see a manager in New York," she remarked. "I called on one with a letter yesterday and he was very nice to me. When I called on him a year before without a letter he kissed me. No, he doesn't remember me. Probably a few hundred girls without letters of introduction have called on him since."

Before she left she told me that Broadway had coined a new word, an adjective descriptive of the interest silver-haired gentlemen take in golden-haired girls to whom they bear no family resemblance. The word is "papaly."

THE MATINEE GIRL.

MRS. CARTER'S NEW PLAY.

David Belasco has announced that the new play in which Mrs. Leslie Carter will star is called Adrea. It is written in collaboration with John Luther Long, and will be produced in the Belasco manner. The company includes: Charles A. Stevenson, Tyrone Power, R. D. McLean, Claude Gillingwater, J. H. Benrimo, Francis Powers, H. G. Carlton, Marshall Welch, Gilmore Scott, Teft Johnson, Loris Grimm, Louis Myll, H. R. Roberts, Edith Crane, Maria Davis, Corah Adams, Lura Osborn, Lydia Winters and Irma Perry. Mrs. Carter will begin rehearsals immediately, for the play will be produced at the Belasco Theatre Jan. 9, The Music Master moving to the Bijou Theatre.

A half-page advertisement in the Holiday number of THE MIRROR *at $80 represents but a fraction of the real value that will accrue to the advertiser.*

AT THE THEATRES

To be reviewed next week:

REJANE IN ZAZA.....Lyric.
THE TWO ROSES.....Broadway.
WOODLAND.....New York.
NANCE O'NEIL.....Daly's.
THE BARONESS FIDDLESTICKS.....Casino.
THE SECOND FIDDLE.....Criterion.
DER HOCHTOURIST.....Irving Place.
FLO FLO.....West End.
A RACE FOR LIFE.....New Star.

New Lyceum—David Garrick.

Comedy in four acts by T. W. Robertson. Revived Nov. 14.

David Garrick ..... Charles Wyndham
Alderman Ingot ..... Alfred Bishop
Squire Chivy ..... Frank Atherley
Mr. Smith ..... Gilbert Farquhar
Mr. Brown ..... T. W. Rawson
Mr. Jones ..... Bertram Steer
William ..... C. Edwards
Thomas ..... C. Premayne
George ..... G. Vincent
Mrs. Smith ..... Emily Vining
Araminta Brown ..... Ethel Marryat
Ada Ingot ..... Mary Moore

Sir Charles Wyndham, supported by Mary Moore and a company composed entirely of English players, began an engagement at the New Lyceum Theatre last Monday night in T. W. Robertson's famous old comedy, David Garrick. Fourteen years and more have passed since Sir Charles—who was not Sir Charles then—last appeared on the New York stage; but that his local public had not lost its admiration for him was evidenced by the splendid audience that assembled to give him greeting. Upon his first entrance there was a great tumult of applause, and at the close of the play the calls were so persistent that the distinguished actor was obliged, finally, to make a little speech in return.

The comedy of David Garrick, played and replayed though it has been by actors good and bad, retains—when well played—a sympathetic appeal that no playgoer, however sophisticated, may easily withstand. The emotions aroused are elemental, it is true, and often the machinery of the piece is very apparent; but for all that the story of Garrick's self-sacrifice in acting the fool to disillusionize the woman he truly loves, the subsequent capitulation of the stern father, and the uniting of the two ardent lovers at the last, is a story of such honest sentiment that it seems never old nor wearisome.

In its present revival the play is handsomely mounted, with great accuracy of detail, and the acting of the company was on an even plane of excellence. Some of the scenes were, however, played in a rather over-emphatic fashion, that seemed, in these days of restraint and subtlety, a bit crude. This was particularly noticeable in the scene in old Ingot's house when the middle-class guests assemble for dinner. The characters were exaggerated and the business employed was of a broader sort than is often seen nowadays. It made, to be sure, an effective contrast to the refinement of Garrick and Ada Ingot, but such driving home of points is scarcely necessary with the present generation of playgoers. Traditional it all was, no doubt, but some stage traditions need editing.

Sir Charles Wyndham's Garrick is well remembered by all of the older American theatregoers as perhaps the finest impersonation of this remarkably fine actor. The actor has now grown rather too old to do full justice to the character as far as appearances go, but the wondrous sympathetic quality of his voice, the gallantry of his bearing, the brilliancy of his facial expression, and above all the fine intelligence that he reveals in the reading of even the most inconsequential of his lines, make his impersonation a delight to all such as esteem true acting.

Mary Moore's portrayal of Ada Ingot was very sweet, graceful and winning. The role does not, of course, give much opportunity to the player, but Miss Moore acted throughout with nice feeling and discretion.

Alfred Bishop was a capital Alderman Ingot, and Frank Atherley as Squire Chivy played some of his scenes remarkably well.

Of the character comedy folk who made most of their parts were Gilbert Farquhar as Mr. Smith, T. W. Rawson as Mr. Brown, and Emily Vining as Mrs. Smith.

Lyric—Rejane in Repertoire.

La Robe Rouge, a play in four acts, by E. Brieux, was produced by Madame Rejane and members of her French company Nov. 14, with the following cast:

Mouzon ..... M. Dumeny
Mondoubleau ..... M. Kelm
Etchepare ..... M. Renoux
Vagret ..... M. Monti
Le Bouzule ..... M. Berthier
Bunerat ..... M Bosman
Procureur General ..... M. Gorieux
President des Assises ..... M. Thamin
Ardeuil ..... M. Dufroy
Brider ..... M. Ravant
Lieutenant de Gendarmerie ..... M. Deselos
Le Greffier ..... M. Duc
Yanetta ..... Madame Rejane
Mlle. Bunerat ..... Mlle. Suzanne Avril
Mere d'Etchepare ..... Mlle Deylia
Madame Vagret ..... Mlle. Rose Lion
Bertha ..... Mlle. Clery
Catalena ..... Mlle. Bernou
Un Gendarme ..... M. Heurrion
Un Domestique ..... M. Thurcan
Le Concierge ..... M. Desaumier

In The Red Robe Madame Rejane gives us a play of one of the better class of modern French dramatists who is awake to the fact that there are other commandments than the seventh. This play was played in New York, at the Irving Place Theatre, in May, 1902, and the part of the peasant woman was taken by Madame Odilon, whom her friends flattered by calling her "the Austrian Rejane." The theme is expressed by one of the characters, who says: "Justice is free, but it costs a lot to get it." The ambitions of judges, who can only achieve promotion by the number of their convictions, is a story not as vital to America, we hope, as it is to France.

The preparation is drawn out too long in preachy prose of dialogue which is utterly without dramatic form or comedy, and is insufferably dull while building up the background for the two accused peasants, who are only on the stage a comparatively short time, and theirs is the only story of dramatic interest.

The too-long first act gives us the ambition of the prosecuting attorney and his family for the red robe of the higher office. The second act is a forceful picture of the merciless bullying and mangling of the accused until they involve themselves hopelessly in their statements. The third act is during the trial, which happens off the stage. The prosecuting attorney has made an eloquent plea for conviction, but, moved by honor higher than his ambition, he recants and finally confesses that he believes the accused innocent. But this is too late, for in the last act the wife finds her home and children taken from her because of her past, which has become known in that heartless cross examination. She begs for her children. Being refused any hope by the magistrate whose devilish ingenuity has taken from her her loved husband and children and home, she is seized with an access of insane rage at the awful injustice and stabs the bullying examiner.

The evening was a triumph for the dexterity and versatility of Madame Rejane. She was such a picture of the peasant in dark make-up and garb, with the vital primitiveness of gesture of those living near the soil, it seemed impossible it was the Rejane of the gayly garbed comedies. But her art was too true in detail, too much of the mind. Certain things, as the too free use of her handkerchief, while realistically veracious, dried tears before they dimmed the vision, and she was always the comedienne though the great artisan. In her two great scenes, and she was only on for a few minutes during three too-long hours, she fell short of the tragic possibilities of the part. Viewed as a shadow to better judge her comedy, the choice of this gloomy treatise on the law might be justified. Fortunately she is not to be classed as a tragedienne, only a clever artist playing with a part which, though excellent, fell far short of great. The same must be said of M. Dumeny, who is delightful as the lover, but did not bring the most out of the possibilities of the tigerish ferocity and malignity of his part as the bullying examiner. The men were poorly played except the peasant husband, M. Renoux, which was sincere and artistically fine in its strength and emotional power. The women were mediocre and often indistinct in diction, a rare fault in French productions.

The bill was changed again Nov. 16, and the company played L'Hirondelle, a comedy-drama in four acts by Dario Niccodemi, with the following cast:

Horace Lenoir ..... M. Dumeny
Lucien Lenoir ..... M. Renoux
Pierre ..... M. Kelm
Un Domestique ..... M. Duc
Sylvie Desnoyers ..... Madame Rejane
Madame Lenoir ..... Mlle. Suzanne Avril
Germaine ..... Mlle. Clery
Miss Smithson ..... Mlle. Rose Lion
Lisette ..... Mlle. Petite Baudry
Jeanne ..... Mlle. A. Bemon
Avele ..... Mlle. Deylia

This play, which was greeted by a fashionable audience, is by a young Florentine who went to Paris, after living in the Argentine and writing small plays in Italian, to try for success in a great art center. He has won much favorable recognition for this play, although it is too similar to Zaza in general theme and treatment to merit great credit for originality.

There are two brothers, the elder of whom, Horace, is married to an unsympathetic, tear-soaked creature, and, naturally, falls in love with a generous-souled widow, who is light-hearted and as flittingly volatile as a swallow (l'hirondelle). His younger brother, Lucien, loves and wishes to marry the widow's daughter. The wife learns of her husband's wandering heart and becomes more tearfully repellant than ever, but promises to do all she can to bring about the marriage. In the first act the widow calls and the husband follows her merry lead to a dinner at her home. The second is only a dialogue between the two, but so bright and witty it held. The third act is too full and brimming over with the tears of a wife who will not make him happy or let any one else. The climax is her announcing she will call on the widow to ask her consent to the marriage. He forbids her to go and she forbids him, with the result, of course, that he goes.

In the last act there is a charming scene in which the mother learns her daughter's love, but involuntarily betrays her own. The daughter touches the mother's heart with a plea for the wife's happiness. This is followed by a strong scene between the two women, who fight, the one for love, the other for duty. Sour-faced duty wins by calling in the exclusive tyranny of mother love. The big heart of the loving woman is touched and she gives up her lover for the sake of her daughter. In this the author has struck a finer and deeper note than Zaza and it rings more true. After the loving woman sends her lover back to his wife she takes her daughter in her arms, saying: "These tears are the baptism of your happiness. Take me in your arms, little one. Press the swallow against your breast, for you have broken its wings."

Here Madame Rejane gave us something far higher and finer than the absinthe creations of the Boulevard we saw the first week. They were as true to life as the sensuality of a Beardsley nightmare or a Cheret poster. The part fits the Rejane art and heart as well as her gowns do her fine physique. In the first two acts we have that merry pertness of charm which is the epitome of frivolous Paris to all the world, as well as to Paris itself. In the last act it is Rejane, the mother, the more mature artist, older and greater. No longer gamin only, she is woman, because she has loved as wife and mother. When heartstrings are torn by the plucking fingers of pain they throb more readily in unison with the pain of others. Rising on the wings of maternity, woman touches that divinity to which we kneel. The finer motherhood was given with more than art. It had that sincerity which convinces and moves, because it springs from the great depths of a true mother heart. Great is the artist who can run such a gamut in one play and touch the heights and depths of womanhood in two too-short hours.

M. Dumeny was fitted better in the comedy part of the husband who is between two fires, and gave a finished, artistic characterization. M. Renous looked and played the younger brother in a way to show he was not too young to have a past. Mlle. Avril was excellent as the wife and was soaked with grief like a water-logged sponge. Mlle. Clery was insufficient as the daughter, either in art or youthful appearance. Surely Madame does not fear to have even one pretty or young face about her. If so, we have not been blessed by seeing it.

On Friday, Nov. 19, were given La Parisienne, a comedy in three acts by Henry Becque, and Incognito, a one-act comedy by Staney Orbler, with the following casts:

LA PARISIENNE.

Clotilde ..... Madame Rejane
Adele ..... Mlle. Deylia
Simpson ..... M. Dumeny
Du Mesnil ..... M. Kelm
Lafont ..... M. Berthier

INCOGNITO.

Le Docteur Vigier ..... M. Gorieux
Un Domestique ..... M. Duc
Une Dame ..... Mlle. Suzanne Avril
Une Autre Dame ..... Mlle. Rose Lion

A merry little trifle written about a doctor and two very feminine patients, one of whom was played delightfully by Mlle. Avril, preceded La Parisienne. This play is too well known to take much space. When it was first written there was a gas-filled balloon of sentimental bosh about the triangular household which floated above and shadowed all France. This was pricked with the keen-pointed wit of Henry Becque in La Parisienne and fell flapping about the flopping ears of those who had filled it with their noisome gush. This play is so full of the common sense of the absurd reduced to the most absurd degree that it has done more good than many thunderings from the pulpit. It was long years after its production before any one could see a triangular household on the stage without laughing it out of sight with the memories of Becque—poor Becque! who died in ragged socks, like too many reformers.

Madame Rejane's Clotilde is one of her most interesting characterizations. It is given with just that right touch of the sensuous—not sensual—ease-loving selfishness of the totally moralless woman who is such a caricature on womanhood no one could feel insulted in his family, for, surely, his woman kin are not of the same kind or sex. Her Clotilde is as irresponsible morally as a kitten playing with a string. Coming so soon after the finer womankind of l'Hirondelle, whose motherhood one respected despite the mud on its wings, and the coarse, baked clay earthenware of the peasant woman in The Red Robe, it brought to highest relief the great skill of this clever artiste.

The Lafont of M. Berthier was delightful. He gave to perfection the puffy eyelids, pig-eyed gaze and mud-weighted physique of the coarse sensualist. Every gesture of his body, even to every flop of his flabby lips, was in keeping with this creature's grotesqueness. His insistent jealousy and stolid-eyed meanness of thought were portrayed to sordid life-likeness. The Du Mesnil of M. Kelm was excellent in its fatuous stupidity of that self-satisfied ignorance which too often has a clever wife. M. Dumeny was out of the picture as Simpson. His work is too clean-cut and his individuality too well bred to be even a trespasser on the domain of Du Mesnil or Lafont.

Even if it were told in keenest of wit, our public would not stand the story of the married woman who is untrue to both husband and lover with a third lover and then has its climax with the restoring of the first lover to favor. Our actors would play it in that serious-mindedness of the Puritan descendant which would make it

(*Continued on page* 16.)

IN OTHER CITIES.

SAN FRANCISCO.

At the Alcazar Nov. 7-14 large audiences are being entertained by the charming comedy, Price Karl, by Archie Clavering Gunter. This delightful play was first presented here by Richard Mansfield and was one of his favorites. John Craig in the title-role was excellent. He had a catchy German dialect, which appealed greatly to the audience. Lillian Lawrence as the rich American, with youth and beauty, shows dainty mannerisms in the part. Miss Woodson as the Vassar College Girl was bright and graceful and put much spirit in her acting. George Osbourne was funny as the deaf inn-keeper. John H. Maher was Dragon, the Chicago lawyer, and made much of the part. Luke Conness, Miss Belgarde, and all the favorites were in the cast and were more than acceptable. Next week The Climbers. Marie Baker has been especially engaged to play the role of Mrs. Hunter.

The American Citizen, by Madeleine Lucette Ryley, is the offering at the Majestic 7-14, and the atmosphere of the theatre is greatly changed after last week's portrayal of Hamlet. The play is always a great drawing card, and the business has been very encouraging. The members of the Majestic Theatre co. have the lesser chance to shine this week, as the members of the Oliver Morosco co. were seen in the important roles. Miss Gardner was as graceful as ever and made a fine impression as Beatrice Carewe, the English girl. Howard Gould was a capital Carewe and seems to be well fitted for Nat Goodwin's roles. George Woodward as Simms, the valet, was the decided hit of the performance. Elsie Esmond made her reappearance and was heartily welcomed. J. H. Gilmour had rather an unimportant part, but was acceptable, as were all the other members of the cast. Next week, Hearts Aflame, with Adele Block as the new leading lady.

At the California 6-13 Sweet Clover, a delightful pastoral comedy, is the offering, which introduces two very clever people—Otis B. Thayer and Gertrude Bondhill. They are very young players, but it can be easily seen that both have good futures. Mr. Thayer in the role of Jerome Holcombe gave a very interesting portrayal of the old man, and in his serious lines was very effecting. Miss Bondhill is a decidedly attractive little actress of but three years' experience, and carries her difficult role through with decided intelligence. Clara Tapsfield as Abigail Holcombe, the spinster, and Robert Robson as Job Masson had some very good scenes together and added much to the enjoyment if the play. Leo Mordaunt as Sunny Andrews and John Maurice Sullivan as Elbridge Grovener were acceptable, and the balance of the cast had little to do. Next week, A Friend of the Family.

At the Columbia 7-14 George Ade's County Chairman has caught the public fancy and is doing a very good business the first of its two weeks' stay. The critics, one and all, have praised the work of Mr. Ade, and they consider it one of the cleanest and healthiest plays we have had for some time, and, coming as it does at election time, it makes it doubly attractive. Theodore Roberts in the title-role fulfills our expectations, as we have always considered him one of our favorite players. Mr. Roberts has been seen in many different roles in this city and is always admirable. George Thatcher as the negro also made a great impression and has a dry and serious humor that is very funny. The people in the cast are all first-class players, which is a great relief from what is usually sent us.

The Messenger Boy at the Tivoli 8-15 is now in its second week and doing a fairly good business. It suffers some coming as it does after The Toreador, which came on with such a dash and so much spirit. The Messenger Boy is too talky and the musical numbers are not catchy enough. Willard Simms has two good songs, in which he gives some of his inimitable imitations. Carrie Reynolds greatly pleases with her dainty dancing. Miss Fillippe sings charmingly, and Edward Clark, late of Fischer's, has a good solo and does it well. Ben Dillon and John P. Kennedey entertain with their comedy dancing. Teddy Webb as the messenger boy creates much fun and brings forth many a laugh. Aimee Leicester as the mother to the boy deserves much encouragement for her clever work, and Miss Tannehill can always be relied upon for something original. Mary Young makes one of the hits of the piece with "Mazie." Next week, third week of The Messenger Boy.

Her Marriage Vow, or the sensational story of a railroad man's daughter, is a big drawing card at the Central 7-14. Henry Schumer, Ethel Clifton, and Hershall Mayall had the leading roles. Next week, Winchester.

Pretty Peggy at the Grand Opera House 7-14, with Jane Corcoran and Andrew Robson in the leading roles, has made a fine impression upon our theatregoers, and business has been more than satisfactory. Miss Corcoran is charming throughout the entire performance and never loses her dainty brogue. Her final scene was very impressive. Mr. Robson gives a finished performance of David Garrick, and Ada Boshell's portrayal of Mrs. Woffington was one of the hits of the play. Kraft Walton as Cavandish did some clever acting. The last scene, in which the players rush through the audience led by Cavandish, in order to shame Peggy through spite, was well enacted. These parts of a performance are frequently made ridiculous by awkward handling, but not so in this instance. The play is beautifully staged and deserves its success here. Next week, The Fatal Wedding.

OSCAR SIDNEY FRANK.

KANSAS CITY.

Edward J. Morgan in The Eternal City was the Willis Wood attraction 10-12, playing to very satisfactory business. The play was seen here last season with almost the same cast, and the present occasion was but a repetition of its former success. Mr. Morgan again showed his excellent understanding of the role of David Rossi, while Janet Waldorf, Frederic de Belleville, W. E. Bonney, Frank C. Bangs, W. H. Bartholomew, and Henry Harmon lent excellent support in leading roles. The original elaborate staging was given the production.

Eva Tanguay in The Sambo Girl scored a big individual hit at the Willis Wood 13-16, playing to large audiences at each performance. The star's success in the eccentric character part in The Chaperons has led to the building of a musical melange with a similar principal role, in which she appears to excellent advantage. Of the piece itself, a great deal cannot be claimed, but it was written with the idea of exploiting Miss Tanguay's peculiar characteristics and in this at least it is more than successful. The dashing, vivacious little woman gives a most pleasing performance, her singing and dancing never failing to win recall after recall, while her incidental display of some stunning costumes was no small part of the show. Of the supporting co. Harry Short as Dupont probably deserves the most praise. His dancing specialty proving one of the hits of the evening. Arthur O'Keefe made a most lively little Frenchman, carrying a rather strenuous role very satisfactorily. Ethel Morton created an excellent impression as Madame Dupont. Her song, "The Artist and His Model," won several encores. Harry Lane, Melville S. Collins, and Florence Morrison were well received in other principal roles. Babes in Toyland 17-19. Richard Golden in Common Sense Brackett 20-26. All-Star co. in The Two Orphans 28-30.

Williams and Walker packed the Grand nightly 13-19 and repeated their big hit of previous visits. In Dahomey has been elaborated upon until it takes on many of the characteristics of a regular musical comedy, and, presented as it was, proved a most enjoyable evening's entertainment. Bert Williams was even funnier than ever. His droll manner and peculiar walk caused no end of amusement, while George Walker scored his usual hit in several songs and dances. "I May Be Crazy, but I Ain't No Fool," as sung by Mr. Williams, fairly brought down the house. Aida Overton Walker danced herself into great favor, winning much applause. Other principals in the co. included J. A. Shipp, Alex Rogers, J. L. Hill, Hattie McIntosh, and Lottie Williams, all of whom did well. A good singing chorus proved one of the features. In Old Kentucky 20-26. George Sidney in Busy Izzy 27-Dec. 3.

Wedded, but No Wife, a new melodrama to Kansas Citians, met with much favor at the Gillis 13-19. Selma Herman, who has been seen here in other productions, is featured in the leading role, and appeared to excellent advantage. Oscar O'Shea, James A. Heenan, and Jane Dore deserve special praise for good characterizations. Her First False Step 20-26.

Ben Hendricks in the time honored Ole Olson drew good crowds to the Auditorium 20-26 and pleased as usual. The play has several new features, the most pleasing of which were a number of new songs sung by Mr. Hendricks in a thoroughly enjoyable manner. Belle Francis, Bertie Conway, R. E. White, G. G. Wright, and J. Frank Ely portrayed principal characters very acceptably. The Lost Paradise 20-26.

O. D. Woodward, of the Woodward and Burgess Amusement co., announced this week that the first steps had been taken toward furnishing Kansas City with an up to date roof-garden for next Summer. The Woodward and Burgess lease on the Auditorium has been renewed for ten years, and the plans are for a roof-garden on the Auditorium building, to cost $25,000. Manager Woodward has recently returned from a trip to New York and states that his efforts to secure attractions for the new venture were very successful and that he will probably furnish a number of surprises to his patrons. The enterprise will fill a long felt want in Kansas City, and under the efficient management of the above firm, will doubtless prove a big success.

The second season of roller skating was begun in Convention Hall 12 under most auspicious circumstances, a crowd of over one thousand skaters being on the floor, while a large gallery of spectators also enjoyed the fun. Music by Wheeler's Orchestra was a very pleasing feature of the evening.

Sousa and his band are scheduled for two concerts in Convention Hall 27. The band is very popular here, having been the opening attraction of the first Convention Hall, and good business is always assured.

The Rail Road Men's Club have begun rehearsals for their annual minstrel show and promise an even bigger and better show than the one given last season. David Davies has been selected as musical director.

D. KEEDY CAMPBELL.

INDIANAPOLIS.

The Royal Chef was seen at English's 11, 12, including a matinee. The music is bright and tuneful, and many of the songs are catchy. It is to be regretted that the principals, with one or two exceptions, could not do justice to the score. Dave Lewis was very funny as the Chef. Joseph Welch sang well. Henry Leone, as the Rajah, and William Sellery, as Mito, pleased. Stella Tracey made a hit with her song, "O'Reilly," and was an attractive picture in a becoming green gown. Her imitations of well-known actors and actresses were very good. Gertrude MacKenzie has a pleasing high soprano voice. The chorus was made up of many pretty girls, well costumed. Many Purdue students were in the audience, which was a large one, the opening night, and made quite a stir with their college yells. On Saturday night the football teams of Indiana and Purdue attended the performance, and great enthusiasm was shown by the Purdue boys, who were the victors in the game of that afternoon.

Nat C. Goodwin, one of the most popular stars with Indianapolis people, appeared at English's 14 in his latest success, The Usurper, before a large and fashionable capacity audience. In the part of John Maddox, Mr. Goodwin has a role that fits him like a glove. His comedy, so natural and unforced, is delightful. In the serious work he is at all times convincing. His reception was most cordial and the curtain calls were numerous. Ruth Mackay was admirable as Beatrice Clive, and her acting in the play greatly. May Sargent, as Polly Maddox, and Norman Thorp, as Lord Dulverton, were excellent as the young lovers. Ethel Beale, as Margaret Quentin, acted with much force, and Felix Edwardes played the part of Rob Quentin at its best. Ellie Norwood was very satisfactory as the villain. Nell O'Brien, who always plays servant parts so well, gave a thoroughly good and natural performance of Timmons, the butler. W. H. Post, as Sergeant Dale, played a small part well, as did Georgie Mendum as the stenographer. Ina Goldsmith was a pleasing Lady Dulverton. The stage settings were very pretentious, and the play itself was one of the most enjoyable seen here for a long time. A pleasing feature of the evening was the tribute paid by a large part of the audience to Vice-President-elect Fairbanks, who, with his family, occupied a box. Although Mr. Fairbanks declined to make a speech, he graciously acknowledged the applause of his friends. Viola Allen 18, 19. Wilton Lackaye 21, 22. Frank Daniels 23, 24. Blanche Walsh in Resurrection 26.

M'liss, with Nellie McHenry in the title-role, played to large houses at the Park 10-12. Although she has been seen here in the same piece half a dozen times, her reception was as enthusiastic as if the play were new. Frank Dayton played the schoolmaster in love with M'liss. Charles Drake was her drunken father. Howard Snyder and Grace Young developed the villainy. George B. Miller, as the stage driver, and L. J. Loring, as the judge, furnished the comedy. The play was well staged.

McFadden's Flats, another old time favorite with Park patrons, appeared at that house 14-16 with new and attractive scenery, and many expressed the opinion "'twas better than ever." The chorus is made up of well trained, good looking girls, and the costumes are new and pretty. The co. includes Billy Barry, Joe F. Willard, Harry and Curtis Speck Lizzie Conway, Gussie Nelson, and others. Specialties, all good, were introduced by Billy Barry, Lillian Barton, Joe Willard, Lulu Lee, the Otto Brothers, and Harry and Curtis Speck. After Midnight 17-19. Across the Pacific 21-23. The Thanksgiving bill will be The Fortune Hunters, and No Wedding Bells for Her finishes the month.

Herbert C. Duce, ahead of Wilton Lackaye in The Pit, was here 15 making arrangements for securing the extras to appear in the great pit scene when the play is given here 21, 22.

PEARL KIRKWOOD.

MILWAUKEE.

Arnold Daly and his excellent co. appeared at the Davidson in Bernard Shaw's plays 10-12 to rather slim attendance. Candida was presented at the opening performance to a large and partially appreciative audience, and The Man of Destiny, followed by How He Lied to Her Husband, on Friday. The full worth of Mr. Daly's production of Candida was keenly appreciated by those of discerning and sympathetic minds, and the art of the playwright and the players received merited recognition from such. Mr. Daly, barring an indistinct enunciation, was wonderfully magnetic and impressive as the eccentric poet. Dodson Mitchell offered a masterful and intelligent portrayal of the Rev. James Morrell. John Findlay played Burgess with fine discretion. Thomas Thorne gave an amusing characterization of the young curate. Dorothy Donnelly displayed marked ability as Candida, and Louise Closser contributed a remarkably clever impersonation of Prosperine. Good performances were given of the other two plays. Selene Johnson being cordially received in the comedietta. The Billionaire was the offering 13-16. Frank Daniels 20, 21. Ezra Kendall 22, 23. The Wizard of Oz 24-26.

The Alhambra was crowded 13 when The Liberty Belles opened a week's engagement, and the patrons of that popular house enjoyed one of the best performances of the season. The co. is excellent, and the production is handsomely staged. Toby Craige and Bessie Williamson are prominent among the principals. Catherine Hayes scored a decided hit as Mrs. Sproul, Mr. Conley offered a clever interpretation of Pennyfeather, and Messrs. Wiener, Leach, and Farrington each contributed satisfactory renditions. An attractive chorus enlivened the performance, the singing was good on the whole and a pleased audience heartily applauded the performers. Royal Lilliputians 20-26.

Nov. 14 was the sixth anniversary of the opening of the Thanhouser co. at the Academy, and the event was marked by a meritorious production of The Second Mrs. Tanqueray. The performance was chiefly notable for the emphatic success achieved by Edith Evelyn in the titular role. She acted with emotional force and fine sympathy, her impersonation being so completely human and sincere that her griefs and joys seemed realities for the time in the hearts of her hearers. Mace Greenleaf did not succeed so well with Mr. Tanqueray, but gave an intelligent portrayal that will improve with one or two performances. Albert Brown shared first honors as Cayley Dremmle. He played every scene with fine intelligence and skill, evidencing a complete understanding of the character. Kate Woods Fiske offered a suitable impersonation of Mrs. Cortelyou. Patty Allison was pleasing as Ellean, and the remaining parts were conscientiously handled. Hearts of Oak 21-27.

Kellar, the master of illusion, accompanied by Herr Valadon, the skillful exponent of sleight-of-hand, opened at the Bijou 13-19 to a packed house. The programme kept a wondering audience entertained throughout. Kellar's marvelously clever performance is more attractive than ever, assisted as he is by so proficient a performer as Valadon. The advance sale for this attraction is one of the largest on record. Hearts Adrift 20-26.

The Pabst Theatre Stock co. performed Adolph L'Arronge's drama, Hasemann's Toechter (The Daughters of Hasemann) at the Pabst 13 before an appreciative audience. Tante Regine will be presented for the first time here 16, and Menschliches All Zu Menschliches will be the bill 20.

Burton Holmes gave his first lecture of the series at the Pabst 15 before a capacity audience. The subject was "In London," and proved to be one of the most interesting ever given by the able lecturer. The motion pictures were exceptionally good.

Mace Greenleaf will retire from the Thanhouser co. to accept another engagement in two weeks.

CLAUDE L. N. NORRIE.

LOS ANGELES.

Patrons of the Mason were given somewhat of an unusual dramatic treat Nov. 3-5 in the shape of an unusual drama. Candida it was, and, to be candid, those few who had the pleasure of attending were high in their praise, not only of the players, but of the merit of the play itself. We have seen plays built on similar lines and embracing somewhat of the same theme, but yet Candida was different. It was literary, keen and commanded the closest attention. Granted that it was improbable, still it made one think and taught a lesson along a line that arises to more than one life. Lester Lonergan as Eugene Marchbanks met with all the requirements of the part. He played with an earnestness that was soulful. As Candida Alice Treat Hunt was a most decided success, temperate and natural in action and word. George Murdock handled the part of James Mavor Morell in a creditable manner, and as Prosperine, his typewriter, Marion Ashworth deserves especial mention for her character work. The attendance for the engagement was rather disappointing.

Haverly's Minstrels were at the Mason 7-9 and played to fair houses. The old time minstrel man, Billy Van, of course was the whole show to most people. He is the same old Billy in many ways, but then Billy thinks pretty well of himself lately. Jimmy Wall, the "'Scuse Me" man, didn't come up to expectations. However, he won some laughter. Haverly gives a better first part than his olios. His singers are all good, but not the jokes. Glittering Gloria 10-12. San Toy 14-19.

The new Burbank Stock co., with L. R. Stockwell in the lead, opened an indefinite engagement at the Burbank 6. Hoyt's A Temperance Town was the opening play, and the house was crowded Sunday to welcome the new co. and the old favorites, such as H. S. Duffield, Stanley Johns, John Burton, William Desmond, and Phosa McAllister. Mr. Stockwell is a humorous man and does some good comedy work, and the co. backs him up as well as a new organization could be expected to do. However, we must wait for a better play in which to criticise. My Friend from India next week.

Belasco's Theatre offered a double bill 7-13 in the shape of a tiresome farce entitled Turned Up, which is devoid of any merit unless it is uproariousness, and Francis Powers' Chinese tragedy, The First Born. The latter piece showed excellent preparation and staging and was one of the best offerings the house has given since its opening. Howard Scott gave an artistic bit of character work in the part of Hop Kee, and as Loey Tsing, the principal female character, Fay Wallace did some most convincing acting. Dr. Pow Len and Chan Wang, impersonated respectively by George W. Barnum and Thomas Oberle, were most cleverly handled. The Girl I Left Behind Me 14-20.

The Grand Opera House did a rushing business 6-12, for this was the first opportunity to see Arizona at popular prices. The co. was eminently satisfactory and the patrons had nothing to complain of, and if attendance was any criterion, the show was a splendid drawing card. An Orphan's Prayer 13-19.

The Olympia Opera co. outdid themselves 6-12 in The Two Vagabonds, and the Casino box-office had no complaints either. This makes the twenty-sixth week of this co. and its farewell one. They have shown during this time their versatility in the way of comic, light and semi-grand opera, and it is only due them that we say we deeply regret their departure for New Orleans. Theirs has been the longest stay of any co. playing in Los Angeles, and we feel that they really belonged here. The house will be closed 14-16, during which time it will be thoroughly cleaned and renovated, opening again 17 with Pretty Peggy, a high priced attraction, which will play three nights and a matinee.

DON W. CARLTON.

JERSEY CITY.

Girls Will Be Girls, with Al. Leech and the Three Rosebuds, opened at the Bijou Nov. 14-19 to large patronage. The piece is full of wit and humor from the rise of curtain until final fall; it is good, clean fun. The chorus is large and composed of trained voices. The entire co. work hard to please and they succeed. It is one of the best productions of its kind that has ever visited this city, and Proprietor John W. Holmes deserves all the good things said about the attraction and himself. Al. Leech and the Three Rosebuds are the stars, and they are a bright quartette of funmakers. Al. Leech is very funny. All his actions and sayings are bright and new. The Three Rosebuds, Roba Snyder, Gladys Claire, and Christie Cook are comediennes of the best kind. Lillian Bayer, of this city, is fine as Modeling, but she has not enough to do in the piece. Mary Carr as Martha, Art Brock as Sankey, Herbert Corthell as the sheriff, W. O'Connor as Sparrow, and Harry Davis as Marvin were all capital. Tracked Around the World 21-26. Down the Pike 28-Dec. 3.

The Ninety and Nine, by Ramsey Morris, of this city, came to the Academy of Music 14-19 to excellent business. As a rural play it ranks with the best. The plot is reasonable, and the author has written a story of remarkable heart interest. The famous fire scene brought forth volumes of applause. Although this scene takes but a moment or two from start to finish, the impression it conveys is certainly intense. A fine co. interprets the play. O. J. Ashman as Tom is excellent and made a success of a very difficult part. Bayone Whipple as Ruth Blake gave the best of the satisfaction and carried out the precepts of the hymn from which the play was suggested. Master Willie Fink as the New York kid was true to life. Alfred Hastings as Abner was fine. Louise Bryant as Bedella, Ella Bennett as Armantha, Harry Connor as Mark, Frank Hill as the half-witted boy, Kate Fletcher as Rachel, and Elsa Vaughn as Kate were all good. The Byrne Brothers in Eight Bells 21-26. Captain Barrington 28-Dec. 3.

Charley Dittmar, manager of The Street Singer co., in which his wife, Florence Bindley, is starring this season, and both residents of this city, has put into practice a novel plan whereby the general public involuntarily subscribes to that worthy institution, the Actors' Fund of America. In the third act of The Street Singer Florence Bindley appears in the garb of an Italian girl, along with her lover, who is a piano organ maestro. Miss Bindley manipulates the tambourine and sings a quaint song of Tuscany. She holds out her tambourine appealingly to the audience, and this is where Charlie gets in his work. He takes the initiative by throwing a few nickels and dimes on the stage from a private box, and in a minute the audience, carried away by the apparently novel proceeding, goes down into its pocket and the shower of coin is on. By this means the Actors' Fund has been benefited substantially every week since The Street Singer was first sent on tour. In Washington $27 represented the week's offering. A generous amount will go to the fund as the result of the engagement here 7-12. Miss Bindley was almost smothered with violets, which were presented by her many friends on the opening night here.

Lucy Rogers, of this city, has been engaged to play the leading female part in A Ragged Hero, which will be at the Lyric Theatre, Hoboken, Dec. 1-3.

WALTER C. SMITH.

SPRINGFIELD, MASS.

Grace Van Studdiford played her second Election Day in Springfield Nov. 8 and Red Feather filled the Court Square again. The spectacular opera and dresses seem to wear well. Dorothy Vernon of Haddon Hall was another revisitor 9, with Bertha Galland and her gallant co. The Sleeping Beauty and the Beast 10-12 was further cause, with much gone before, for wonder and amazement at the things that have runs in New York. The humor is as sprightly as of two British blunderheads colliding in a fog, and as a spectacle it's been outdone by the Loose-Doings Burlesque co. There are one or two pretty songs in it. Yet so strong is the hold of childhood fairy tales and rural press work that it did a large business for four performances. Victor's Venetian Band gave two generous programmes to two stingy audiences 14. It is a fine band and if it did not come a stranger would do business.

Letty without William Faversham, who was taken ill the night before at Northampton, was the Court Square attraction 15. Though it was known to them all day that the star would not appear the managers kept it a secret until the audience was nicely seated and then regretfully broke the news from the stage. A few went out and got their ticket money, but a fair audience remained. They enjoyed the strong Pinero play and the work of the excellent co., even applauding Ivo Dawson in his brave struggle with Faversham's part, Nevill Letchmere. He had never played it before, and though the voice of the prompter was frequently heard, and Miss Nillson and others had to help out, he did a really creditable bit of work. Miss Nillson, nervous though she was with the responsibility of her own role and anxiety for another, was magnificent, and Julie Opp and Fritz Williams were distinct hits. King Dodo came again 16, with C. W. Meyers in Raymond Hitchcock's old character, and was well presented. The Girl from Kay's, with Sam Bernard (what would it be without him?), amused a large audience at advanced prices 17. Hattie Williams and a lot of graceful girls, with some help from the men, assisted. Otis Skinner in The Harvester 18. Paula Edwardes in Winsome Winnie 19. Hiawatha (not the song) by Ojibway Indians 21. Parsifal, Savage's co., 22. James K. Hackett in Fortunes of the King 23. Piff, Paff, Pouf 24. Shadows on the Hearth 25, 26. W. J. Kohler in Louis XI 29. Annie Russell in Brother Jacques 30.

The Secret of the Subway, which apparently escaped the moment the subway was open, was the up to the minute melodrama that held New Gilmore audiences 7-9. Miss St. George Hussey is in the cast, so there's sure to be something doing. A Woman's Struggle filled out the week. One act is a dramatization of a baseball game, in which the hero is the pitcher. The management advertises "300 people on the stage" for this scene, and it's got 'em dead, for they're painted on the scenery, so they can't fail to show up. Week 14-19, more ambitious, with Wedded and Parted, Kremer's new play, the first half, and The Unwritten Law the last half. Both had very capable cos. and were above the ordinary in interest. Francis Whitehouse scored particularly in the Kremer play, and Miriam Selby and J. J. Fitzsimmons in the latter.

The Parish Priest 21-23. Escaped from Sing Sing 24-26.

There were ten performances in town 12, including the four theatres and two excellent concerts by the British Grenadier Guards Band at City Hall, all well attended. Pretty good for a village of 70,000.

EDWIN DWIGHT.

MINNEAPOLIS.

The engagement of Kyrle Bellew at the Metropolitan Opera House 10-12 was as much a society event as it was a dramatic one, as Mr. Bellew is a favorite here with the upper tendom of the theatregoing public. Raffles proved one of the best things from a dramatic standpoint that we have had here this season. In the title-role Mr. Bellew offered a praiseworthy performance, and he was ably supported by E. M. Holland as Captain Bedford. Others prominently cast were Frank Connor, Frank Roberts, Frank McCormack, Clara Blandick, Hattie Russel, Beverly Sitgreaves, and Olive Wyndham. Wizard of Oz played its annual engagement at the Metropolitan 13-15, proving as popular as on former occasions. The presenting co. averaged up well with those of former visits. Bert Swor as the Scarecrow, and John Swor as the Tin Woodman carried the principal comedy roles successfully and scored heavily in their dancing specialty. Dorothy Gale was sweetly impersonated by Blanche Powell Todd, who proved herself a talented entertainer. L. J. Wyckoff deserves mention for his work, as does Fred Woodward. John Mayon contributed a clever dancing specialty that was well received. May Taylor was a clever Cynthia Cinel. Mabel Elaine offered some good vocal work as Sir. Dashemoff Daily. Frank Daniels in The Office Boy follows. Edward Morgan in The Eternal City co. The Billionaire 24. Walker Whiteside 27.

Hearts Adrift played a well patronized engagement at the Bijou Opera House 13-19. It is a melodrama

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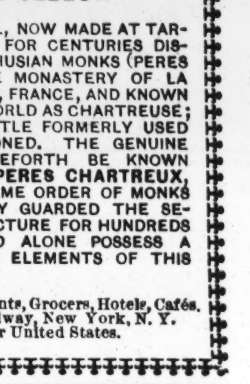

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of the conventional sort, but as presented by a capable co. made a good evening's entertainment for devotees of this sort of plays. Mention is due E. L. Snader, Horace Mitchell, W. D. Ingram, H. K. Fowler, Bert Walter, Allene Bertelle, and E. Hayden Curran. Ralph Stuart in By Right of Sword 20-26.

One of the most elaborate productions ever attempted by a stock co., in these parts at least, served to reintroduce Florence Stone to the local public, when she appeared in the title-role of Sardou's Theodora with the Ferris Stock co. at the Lyceum 15-19. Seven entirely new sets were used and they reflect great credit on the scenic artist of the house, Jess Bonner. The fourth act set was particularly effective. Miss Stone gave us four other Sardou pieces when she was here last Summer, but it is safe to say that her Theodora will be longest remembered. The role gives her just the opportunity she needs to display her wonderful talents in this kind of work, and she rises to the occasion with consumate skill. What honors there were for the others were taken by Lewis Stone, who made a strong Andreas. Ben Johnson, who gave a lifelike picture of the Emperor Justinian, and W. H. Murdock, who handled the role of Marcellus in his customary painstaking manner. Others of the cast who helped to round out the picture were C. A. Lindbolm, a new member, who made a good Belisarius, Charles Burnham as Euphrates, Leslie Morosco as Caribert, Leila Shaw as Nicepherous, Ernest Fisher as Agathon, Claudia Lucas as Antoula, and Winona Bridges as Tamyris. The Henrietta 20-26.

CHARLES M. LANE.

DETROIT.

Robert Edeson appeared at Detroit Opera House 14-16 in Ranson's Folly for the first time here. Its reception was a most cordial one. As in Lieutenant Ranson, Mr. Edeson has a part that suits him perfectly, and his portrayal is all that one could desire. The co. in support are one and all well equipped for the duties imposed on them, and number Fraser Coulter, Eleanor Carey, Grace Thorne, W. H. Burton, Edmund Breese, John Bradley, Jane Rivers, Harrison Ford, Richard Stirling, Louise Compton, Taylor Holmes, Charles Sturgis, F. A. Turner, Percita West, who received much commendation for her clever and altogether charming impersonation of Mary Cahill, Lawrence Sheehan, Sydney Ainsworth, and Adele Richardson. Wilton Lackaye in The Pit 17-19. Maid and the Mummy 20-26.

Paris by Night is the title of the musical mixture served up to Lyceum patrons 13-19, which Weber and Rush are using to feature Bert Leslie and Robert L. Dailey. It cannot be termed a howling success, for its claims to novelty are not borne out, for the same conglomeration of nonsense under another name appeared not more than two or three weeks since at a local house, whose pretentions are far less than the Lyceum. It is in consequence not up to the average offering here. Bert Leslie is seen as Steve Hogan, and as an expounder of slang we have not seen his equal. There is a necessary chorus, though beyond the fact that they make changes of raiment, they do very little else. Buster Brown 20-26.

The Waif's Paradise at the Whitney 13-19, and its first visit here, is receiving a rousing welcome. Its theme is decidedly new, part of the locale being laid in our own State, which naturally excites more than passing interest. It is staged in handsome style, was hugely enjoyed, and is being well patronized by the large Whitney following. Mr. Hall does the best work in his career as John Homan, which is saying a great deal, for he has ever been one to uplift the tone of plays that appeal to the masses. Helen Hyle achieved much success as a negro girl. Others in the co. are Joseph Laurence, E. A. Lovke, Paul Barnett, W. L. Flagg, James Bupon, Arthur F. Putnam, Marion L. Barnett, Isabel Pierson, and Minnie Barrie. White Tigress of Japan next booking.

A very attractive revival of Michael Strogoff is the offering by the Cummings Stock co. at the Lafayette 13-19, and is proving very popular. It is some years since a play dealing with Russia has been offered here and the present production, therefore, is somewhat of a novelty to the present day theatregoers. The co. is exceedingly well balanced, being augmented for the occasion by several new members, and the strongly dramatic scenes are well carried out. Harry Glazier lends his usual skill to the name part. Eugene Frazier does exceedingly well as Ivan Ogareff. Miss Maynard's gypsy girl, Sangarre, was well handled and artistic. Decola Delaro was Marfa. Ethel Elder, Nadia; Harold La Coste, the Governor of Moscow; George A. Henderson, General Kelsoff; Frank Beamish and Louis Bressen, the two war correspondents; P. J. Bolivar, Emir of Bokara. Uncle Tom's Cabin 20-26.

A. FRANCIS.

NEW ORLEANS.

The Silver Slipper, on its second annual tour, appeared at the Tulane 13-19. A fair and attractive looking co. presented the tuneful little opera. The cast, with very few exceptions, is identically last year's. Warde and Kidder 20-26.

Francois Caselles' French Comedy, Drama and Vaudeville co., fresh from its New York success, opened an engagement at the French Opera House 10, presenting La Boule, a rollicking French comedy. Tartuffe was the bill 12, and only a fair house witnessed a first-class performance of the celebrated classic. Mr. Perrin, in the title-role, gave an excellent character portrayal of the hypocrite. Ruy Blas was put on at the matinee 13, and the result was a splendid performance. M. A. Charny, M. Raymond, M. J. Dulac, and M. Perrin showed to the best possible advantage in their respective roles, and Coralie Arnaud, in the principal feminine role, showed considerable histrionic ability, and her splendid elocution is to be commended. Mr. Caselles has shown rare judgment in the selection of so competent a co., and it is to be regretted that the French speaking colony of this city has not responded with a larger patronage. La Tour de Nesle 15. Bebe 17. Celimare le Bien-Aime 19.

At the Grand Opera House the Grand Stock co. presented The Gunner's Mate 13-19. Bertram Lytell, as Clement Carroll, and Minna Phillips, as Mildred, displayed ability. Bessie Shields and Josephine Sherwood deserve mention. The attendance continues satisfactory. The Three Musketeers 20-26.

A fair co. presenting The Burgomaster appeared at the Crescent 13-19. Oscar Figman, as the Burgomaster, was funny and tuneful at times. Olga Von Hatsfeldt showed to advantage in boy attire. The balance of the co. was of ordinary ability. Under Southern Skies 20-26.

The Baldwin-Melville Stock co. at the Greenwall Theatre put on Hearts of Oak 13-19 in a creditable manner. The excellent acting qualities of the play afforded this stock co. ample oportunities which were made the most of. Frank E. Camp and Tom Findlay were congenially cast and brought out intelligently the great heart interest which pervades the play. Janet Ford, who is always clever, made an ideal sweetheart, wife and mother, and Little Sarah Shields, in her child part, gave promise of great things in the future. The other character parts were well handled, and the fact that the playwright has ostracised the usual villain from his play is quite refreshing. Jim Bludso 20-26.

The Lyric Theatre, formerly Wenger's, opens its season 20 with the Olympia Opera co. presenting The Telephone Girl. The Olympia Opera co. has been seen here for several seasons past and always gave satisfaction, and is now better and stronger than ever. The roster includes Lottie Kendall, Edward Eagleton, Bernice Holmes, Carl Haydn, Eleanor Jenkins, Frank M. Stommers, Therese Barker, Carrick Major, Ruble Leslie, Leo Adde, Fannie Robertson, Percy Matson, and Gertrude Riggs.

J. MARSHALL QUINTERO.

DENVER.

Business was very good at the Broadway Nov. 7-12, where Maxine Elliott and an excellent co. presented Her Own Way. The play is not remarkable in any respect, but it is interesting and so capitally acted that it proved thoroughly enjobable. The part of Georgiana fits Miss Elliott perfectly. She is truly delightful and would win "her own way" anywhere. Charles Cherry was a handsome and admirable Lieutenant Coleman. Mr. Fitch has drawn a strong character in the rich Westerner, Sam Coast, with his dogged perseverance, his rough, hard nature, that all of his wealth cannot change or polish. In the conception and delineation of this character James Carew was excellent. That very clever young actor, R. C. Herz, had rather a difficult part to portray, that of the weak and vacillating brother of Georgiana, a part that in less capable hands would have failed utterly to elicit sympathy; but Mr. Herz's work was artistic and effective. Georgie Lawrence made an emphatic hit as the loquacious hair dresser. Fanny Addison Pitt was most amusing as Mrs. Carley, and the four children deserve praise. A Chinese Honeymoon 13-19. Glittering Gloria 21-26. San Toy 28-Dec. 3.

York State Folks drew well 6-12 at the Tabor, where it appeared about two months ago, at which time it was reviewed. At the Old Cross Roards 13-19. Shore Acres 20-26. Williams and Walker 27-Dec. 3.

The Curtis was crowded at every performance of A Little Outcast 6-12. Hal Reid has certainly put into this play the required number of thrills, and a few thrown in for good measire. The house was literally packed with children at the Saturday matinee, and they were all on the verge of hysterics at the dreadful calamities that overtook the much abused hero, and seldom has one heard such vociferous applause as they gave The Little Outcast when he "bobbed up serenely," as he always did in the nick of time, to save the hero. One almost envies these children their genuine enjoyment of such a play. They ignored, or were totally unaware of, the incongruities and absurdities of the situation. To them it was all terribly real, and they made a most appreciative audience. They hissed all that was bad and screamed with delight when virtue finally triumphed, as, of course, it always does in a melodrama, else there would be no possible excuse for its being. The play was very well presented. Walter Harmon was properly heroic and convincing as Paul Weston. Millicent Evans looked extremely pretty and played Madeleine with feeling. Harry Morton was exceptionally good as the low villain. Dollie Dupree played Bog, the little outcast, to the entire satisfaction of the audience. Black Patti Troubadours 13-19. Uncle Tom's Cabin 20-26. Blanche Bates in The Darling of the Gods Dec. 5-10.

MARY ALKIRE BELL.

COLUMBUS.

The all-star case in The Two Orphans appeared at the Great Southern Theatre 10 and was greeted with a capacity audience, which evinced at frequent turns in the performance, that it was delighted with the offering. Clara Morris was given a spontaneous and abundant manifestation of favor and esteem, and the other players, likewise, received hearty approbation for their work. The production proved to be, altogether, one of the most satisfying that had been here for some time, the competency of the interpreters imparting to the melodrama a marvelous aspect of attractiveness. Nat Goodwin presented The Usurper 16. The new vehicle revealed itself to be one of those pieces constructed for "Goodwinesque" purposes, and it filled that end excellently. Mr. Goodwin's manner has as much unction as ever, and the attitude of the large audience was the usual one when Mr. Goodwin appears here, one of complete sympathy and enthusiasm.

At the Empire 14-19 Old Jed Prouty was the bill for the stock co. Harry Webster enacted the role of Old Jed, made prominent by Richard Golden, and he succeeded sufficiently to create most of the effects inherent in the part. The others of the cast developed nicely the material in their hands, and produced a good performance. Berryl Hope, who has been leading woman, has resigned her position. No reason has been assigned to the public for this step as yet, but it is known that the lack of favor from the local newspaper critics has disheartened Miss Hope much with respect to her work here.

Billy Clifford cavorted about at the High Street Theatre 11, 12 in a piece entitled How He Won Her. He scored frequently with his jokes, but suffered much from a lack of new things with which to gain results. However, his audiences were of good size. After Midnight 14-16 disclosed to the patrons of the playhouse sufficient of the startling affairs represented customarily to take place in the "deep dark hours" between night and morn, to furnish the requisite amount of thrills asked by these particular audiences. Jack Webster headed the cast of players, and he gave an effective portrayal. Flood Tide, a rural drama modeled after the fashion of Shore Acres, held the stage at the Grand Opera House 14-16, and presented a satisfactory entertainment. It is much better than most of the plays of its kind that flooded the popular houses, and its merit served to secure for it a fairly good measure of patronage.

J. CLARENCE SULLIVAN.

PROVIDENCE.

Fritzi Scheff, vivacious and fascinating, scored a big personal success in The Two Roses at the Providence Opera House Nov. 14-16. She was in fine voice and gave some of the most enjoyable performances of the season. Louis Harrison, Roland Cunningham, and Ida Hawley were prominent in the support, which was uniformly good. Very large houses saw the three performances. The remainder of the week 17-19 was given up to Granny, with dear old Mrs. Gilbert in the title-role. She was splendidly received by large houses. The Beauty and the Beast 21-26.

Molcolm Williams and the Providence Dramatic Stock co. gave fine performances of The School for Scandal at the Imperial 14-19. The piece was also very well staged and business was fair. The Private Secretary 21-26.

Stella Mayhew and her co. appeared in Flo Flo at the Empire 14-19 to good houses. The piece is a very good mixture of music, dancing, and comedy, and is sufficiently mixed to be enjoyable. Miss Mayhew was seen to splendid advantage in the title-role, and the co. was a capable one. George W. Munroe in Mrs. Mac the Mayor 21-26.

Richard Carle will appear at the Providence Opera House next month in The Tenderfoot. E. H. Sothern and Julia Marlowe in their great production of Romeo and Juliet are to be at this house Dec. 26-28.

One of the early productions at the Imperial by Malcolm Williams and his co. will be Carmen, which has never been given in stock in Providence. The music of the original production will be used in this one, and the co. will be enlarged.

At the Imperial during 14-19 souvenirs were given at several of the performances. These included boxes of bonbons and a brooch containing a portrait of Viola Burton.

Much excitement was occasioned in this city evening 16 by the report that the steamer "Roberta," carrying Colonel Felix R. Wendelschaefer, manager Providence Opera House, and a party of Providence gentlemen on a hunting trip through the South, had encountered a severe storm and was lost with all on board. Later, however, telegraphic advices assured their friends that they were safe, though another steamer in the locality had foundered.

The Providence Musical Association announce the appearance of Madame Melba in concert at Infantry Hall Dec. 8.

Josef Hofman, the brilliant young pianist, was heard in recital at Infantry Hall 14. He was well received by a fair house.

HOWARD C. RIPLEY.

CLEVELAND.

Lulu Glaser opened a week's engagement at the Euclid Avenue Opera House Nov. 14 in A Madcap Princess. The character of the Princess is well calculated to display the talents of Miss Glaser, who is supported by a good co., which includes Bertram Wallis and William Pruette. The opera was finely staged and costumed. Maude Adams 21-26.

The Empire Theatre, which was originally designed for a vaudeville house, and this season has been dubbed the home of opera, has now a stock company of more than usual merit. The William Farnum co. made its debut 14, presenting Romeo and Juliet, which showed the organization off to good advantage. William Farnum made a good impression in the heroic role of Romeo, which he played in an artistic manner. Percy Haswell, who is a beautiful and graceful actress, gave an unusually good portrayal of Juliet. Louise Rial as the nurse won much applause. The Mercutio of W. H. Mackay and Forest Robinson's Benvolio were both well acted. Under the direction of Priestly Morrison the staging was effective. Altogether the opening was an auspicious one. The Three Musketeers 21-26.

An Enemy to the King was given a fine presentation by the Vaughan Glaser Stock co. at the Colonial 14-19. Vaughan Glaser was seen at his best in the character of Ernanton de Lannoy, and his efforts were liberally applauded. Laura Nelson Hall filled the role of Julie De Varion to perfection, and Louis Albion was good as Montignac, both having played these roles with E. H. Sothern. The rest of the characters were ably taken. The stage settings were especially good and came in for much applause from the large audiences. Tess of the D'Urbervilles 21-26.

At the Lyceum My Wife's Family held the boards 14-19 and was presented by a clever lot of players, who kept their auditors in good humor all the time. Bonnie Brier Bush 21-26.

Shadows of a Great City was the attraction at the Cleveland 14-19. McFadden's Flats 21-26. Will Ten Winkle, formerly treasurer of the Prospect Theatre, will act as treasurer and press agent of the attractions brought here by Morty Gaul.

The Pittsburgh Orchestra, with Ysaye, soloist, will give a concert 22 at Gray's Armory.

WILLIAM CRASTON.

ST. PAUL.

Too strenuous advertising is sometimes a bad thing, and such is the case with Babes in Toyland at the Metropolitan Nov. 10-12. We had heard and read so much about the piece that it was rather disappointing on that account. Babes in Toyland is as much an extravaganza as a musical comedy, and more so, perhaps, as music, pretty catchy music, is rather scarce. Pretty girls, brilliant electrical and scenic effects and gorgeous costumes go a long way, however, toward making it a pleasing entertainment. The cast includes many well-known people, among whom are Ignacio Martinetti, Mabel Barrison, May De Sousa, Bessie Wynn, Nellie O'Nell. The Toy Soliders' March and Military Ball, led by Alan and Jane, is undoubtedly the best thing in the production.

Frank Daniels in The Office Boy opened at the Metropolitan 13-16. Mr. Daniels, as usual, is the whole show. The part of Noah Little, the O. B., fits the comedian as well as any that it has been our good fortune to see him in. His song hit is "I'm On the Water Wagon Now." Clara Belle Jerome as Claire is as petite and graceful as ever and gives the star excellent support. Her song, "The Trials of a Simple Maid," made an instant hit. Sallie Fisher as Euphemia deserves credit for good work. Miss Fisher has a very pleasing soprano voice. The chorus, although not large, is well costumed and drilled. Wizard of Oz 17-19. The Billionaire 20-23.

By Right of Sword, at the Grand 13-19, is undoubtedly the best melodramatic production that this house has booked this season. Ralph Stuart plays the principal role in a very acceptable manner. He is a good actor, with a pleasing voice and excellent stage presence. Mabel Wright handled well the character of Olga Petrovitch. Frank La Rue was good as Major Devinski. All other characters are in capable hands. The piece is well staged and all properties are in keeping with the country. The duel scene in the first act is to be strongly commended. Two large audiences witnessed the play on Sunday, and good business will no doubt continue during the week. Kellar, magician, 20-26.

J. A. WEEKS.

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NEWARK.

At the Newark Theatre Nov. 14-19, Thomas W. Ross in the title-role of Checkers delighted large audiences. Chief among the support were David Braham, Jr., as Push Miller, the race track tout, and Katherine Mulkins in the role of Pert, the daughter of the banker and sweetheart of Checkers. As the slangy tout Mr. Braham was as amusing as ever, and Miss Mulkins was charming as the sweetheart. Joseph Wilkes was cast as Adoniram Barlow, the Croesus of Clarksville, and his rendition of the part was most satisfactory. Charles Willard as Uncle Jerry Halter, Howard Smith as Murray Jameson, Wallace Worsley as Arthur Kendall, and W. T. Clark as Judge Martin were all cast in important parts, which they interpreted in an intelligent and conscientious manner. County Chairman 21-26.

Running for Office was the attraction which drew large houses at the Empire 14-19. The show proved a breezy, effervescent, and mirth provoking offering throughout. When there was not a lively song or chorus there was plenty of rollicking wit and humor, all served up with a dash and go that made the piece one of the best musical shows presented here this season. Thomas E. Shea in repertoire 21-26.

Tracked Around the World made a decided hit with large audiences at Blaney's 14-19. The co. is an unusually large and competent one, numbering over forty people, all of whom showed a familiarity with their parts, the result of which was first-class performances. More to Be Pitied Than Scorned 21-26.

Western army life was ably depicted 14-19 in The Fleming Arrow, which was produced at the Columbia. Amid the thrilling incidents of a warfare with the Indians is blended a pretty love story and plenty of comedy, which go to make up a well balanced play. Several full blooded Indians lend much interest to the play. Excellent scenery adds to the high standard of the production. Kidnapped in New York 21-26.

FREDERIC T. MARSH.

BUFFALO.

Chauncey Olcott in A Romance of Athlone was greeted by large audiences Nov. 14-16 at the Star. His voice is as delightful as of yore, and the co. are all excellent in their respective parts. Nat C. Goodwin in The Usurper 17-19.

Standing room was at a premium at the Teck 14-19, when the Baldwin-Melville co. presented Pudd'nhead Wilson. James Durkin in the title-role did by far the best work since his coming to this city. Bertha Creighton as Roxy gave a most finished interpretation of an exceedingly difficult part. Guinio Socola as the sheriff, L. O. Hart as York Driscoll, Frederick Julian as Howard Pembroke, John T. Dwyer as Tom Driscoll, and Gus Forbes as Chambers were good. In preparation, The Prodigal Daughter.

Victoria Walters, a great favorite here, having for a number of years called Buffalo her home, played to S. R. O. business at the Lyceum week 14, presenting The Way of the Transgressor. The play is a thriller from start to finish, with sensational conclusions to each act. Next attraction, Lights of Home.

The Charity Nurse played a return engagement at the Academy 14-19. The co. is a capable one, including that very clever actor, Charles J. Diem, who has a host of admirers here. Isabel Fenton was very good in the title-role. Joseph Dowling, of Nobody's Claim and The Red Spider fame, was seen to excellent advantage as James Chalmers. Next week, A Little Outcast.

Walter S. Baldwin has returned from New Orleans.

The many friends of William Farnum were pleased to hear of the great success his stock co. made at its initial performance 14 in Cleveland, O.

P. T. O'CONNOR.

MONTREAL.

The Girl from Kay's opened to good business at His Majesty's Nov. 14. The book is above the average of musical comedies. There is a distinct and rather clever plot. The lyrics are bright and well written and some of the music is catchy. The play was well staged and costumed. The co., while nothing very extraordinary, gave a capable performance all around, occasionally a little lacking in "ginger," but satisfactory. Jack Bernard did some excellent work as Hoggemheimer. Benjamin Howard was a capable Harry Gordon, and Roy Atwell an amusing Percy Fitzwhistle. W. J. Constantine and W. F. Rochester furnished humurous sketches of the two old men. Clara Palmer made a charming Girl from Kay's. Carolyn Gordon was a satisfactory Norah. Lily Lorrell scored quite a hit as the maid Ellen. Cupid and co. 21-26.

In Who Goes There Walter Perkins has secured a winner. The play is genuinely funny, and the character he portrays suits Mr. Perkins like the proverbial glove. The various escapades of the bashful young lieutenant provoked roars of laughter. Mr. Perkins has surrounded himself with a very clever co., all of whom do good work. Minnie Allan, a Montreal girl, is especially good as the lieutenant's sweetheart. The play is well staged.

Sardou's clever comedy, Les Vieux Garcons, is the bill at the Nouvautes. Latude and L'Adieu du Poete form a good bill at the National.

A Factory Girl opens at the Royal 17.

W. A. TREMAYNE.

TOLEDO.

Mother Goose packed the Valentine eight times 14-19. It was a gorgeous spectacle and pleased all who saw it.

The Awakening of Mr. Pipp was one of the Lyceum hits last season and scored again 13-16. Grapewin is a good comedian and his work is all legitimate. He is ably supported by his wife and Nellie Beaumont and a very good co. Grapewin's graphic study of the man "the morning after the night before" never fails to get the recognition it deserves.

In Dora Thorne, Burt's had an attraction that was out of the ordinary 10-12. It was not one of the deep-dyed melodramas, and was a welcome innovation. Cuba Niblo, in the name part, proved herself to be an accomplished actress, while Isabel Sherman, George C. Denton, and Leon Reynolds made themselves favorites. A Midnight Marriage got back onto the beaten track 13-16 and drew big houses. It is a melodrama of the standard class and every member of the co. was good.

Rose Sydell and her aggregation of London Belles was the Empire attraction 13-19. The show was one of the best of the season so far, it being especially well dressed. The olio was good and concluded with Relyea, the great exponent of physical culture.

C. M. EDSON.

OMAHA.

At the Boyd Theatre Henry W. Savage's musical fantasy, Woodland, made a good impression on two fair-sized audiences 12. The leading parts are well taken and the chorus is bright and attractive. Babes in Toyland 13-16 made a decided hit, the audiences being both large and fashionable. Mabel Barrison as June and Ignatio Martinetti as Alan head the cast, which is a brilliant one throughout. May De Sousa and May Naudain, two former Omaha girls, are prominent, and came in for more than usually hearty welcome. Tim Murphy 20-22. The Forbidden Land 23. Williams and Walker 24-26.

James A. Herne's Shore Acres was presented by an adequate co. at the Krug 10-12. James T. Galloway as Nathaniel Berry, as usual, was the recipient of hearty encores. Business was fair. Ward and Vokes in A Pair of Pinks opened 13-16 to capacity. While the comedy work of the leaders is the principal feature of the performance, the balance of the cast is well selected, and the specialties are excellent. Her First False Step 17-19. On the Bridge at Midnight 20, 21. Nellie the Newsgirl 22, 23. The Curse of Drink 24-26.

JOHN R. RINGWALT.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Barlow's Minstrels 7, matinee; very pleasing performance; fair patronage. Marriage of Kitty 8, matinee; average business; play very flimsy; Bettina Gerard and Max Figman deserving of better play. Murray and Mack in An English Daisy 9, matinee; far from holding up their past reputations of enjoyable performance; co. weak; business good. Josh Spruceby 10, matinee; fair attendance; who appeared satisfied. Fatal Wedding 11; good business; every role capably handled; general applause. Silver Slipper 12, matinee; co. pleasing, but scenery and effects showed wear; business good. Ghosts 14. Babes in Toyland 16, 17. Warde and Kidder 18. Under Southern Skies 19. The Burgomaster 21.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): Miss Bob White 9; satisfied large audience. A Fatal Wedding 10; good co. and performance; rather small business. Silver Slipper 11; excellent performance; large and appreciative audience. Claus Bogel in Ghosts 12; performance good; attendance small. Babes in Toyland 14. Frederick Warde and Kathryn Kidder 16. Under Southern Skies 17.—BIJOU (Jake Wells, lessee; O. A. Neal, mgr.): Faust's Minstrels 11, 12; good, clean performance; very satisfactory business. A Royal Slave 17-19. Why He Divorced Her 21-23.

TUSCALOOSA.—ACADEMY OF MUSIC (Myer and Walker, mgrs.): Faust's Minstrels 9; excellent performance; great satisfaction; packed house. Hoyt's Comedy co. 12 in Foxy Grandpa and Knobs o' Tennessee; very ordinary co.; business fair. Barlow and Wilson's Minstrels failed to please 15; pretty good business. De Leon's Comedians 17-19.—ITEM: Elks entertained Faust's Minstrels at pleasant social session after performance 12.

BIRMINGHAM.—BIJOU THEATRE (M. L. Semon, mgr.): Why He Divorced Her 14-19; good houses; co. average. Child Slaves of New York 21-26. Rachel Goldstein 28-Dec. 3.—JEFFERSON THEATRE: Dolly Varden 8. Silver Slipper 9. Miss Bob White 10. Mary Marble and Little Chip in Babes in Toyland to S. R. O. matinee and night 11. Murray and Mack 12. Kathryn Kidder and Frederick Warde in Salammbo 15.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Silver Slipper 10; good performance and business. Miss Bob White 11; large and appreciative audience. Babes in Toyland 12; excellent performance; packed house. Faust's Minstrels 14; topheavy house. Ghosts 16. Frederick Warde and Kathryn Kidder 15. Burgomaster 23. Her Lord and Master 24. Dolly Varden 29. Joe Murphy 30. Charles B. Hanford Dec. 3.

TROY.—FOLMAR'S THEATRE (Frank P. Folmar, mgr.): Faust's Minstrels 10; very good performance; large audience. A Royal Slave 16. Cripple Creek 22. Burgomaster 25. Dolly Varden 26. Breezy Time 28. John Griffith 30.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, mgr.): Miss Bob White 7; S. R. O.; excellent co. At Cripple Creek 17. Ibsen's Ghosts 19. Men, Maids and Matchmakers (local) 24. Burgomaster 28.

DEMOPOLIS.—BRASWELL THEATRE (Hayden and Braswell, mgrs.): Murray and Mack 11; good performance; S. R. O.; receipts over $500. Faust's Minstrels 15. At Cripple Creek 18.

SHEFFIELD. — MEYER'S OPERA HOUSE (Thomas P. Littlejohn, lessee): A Breezy Time 13; full house; good performance.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Peck's Bad Boy 9; poor performance; fair business. In Old Kentucky 10; fair business; good performance. Two Little Waifs 12; fair performance and business. Adelaide Thurston 15. Murray and Mack 16. Oliver Twist 17. Al. G. Field's Minstrels 18. Hidden Crime 21. Harry Beresford 22. Sultan of Sulu 23. Human Hearts 24. Why Women Sin 25. Aristocratic Tramp 28. Silver Slipper 29. Village Parson Dec. 1. Frank Daniels 2. Jewel of Asia 3. Boy Wanted 7.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Uncle Josh Perkins 7; small house; co. poor. In Old Kentucky 8 pleased large house; co. above average. Titania (local), benefit Hospital Fund, 9; large attendance; creditable performance. Savoy Theatre co. 10-12 in Cumberland '61 pleased very small house and canceled rest of engagement owing to no business. Adelaide Thurston 14. Murray and Mack 15. Field's Minstrels 17. Sultan of Sulu 22. Silver Slipper 27.

FORT SMITH.—GRAND OPERA HOUSE (C. S. Lick, mgr.): Two Little Waifs 10 pleased good audience. In Old Kentucky 11; fair co.; good house. A Runaway Match 12; light business. An Aristocratic Tramp 15. Taylor Stock co. 21-26. Why Women Sin 23. Peggy from Paris 28. Fred Rella 29. Village Parson Dec. 2. Elsie De Tourney 3.

VAN BUREN.—KING'S OPERA HOUSE (Frank D. McLane, mgr.): Chase and Lester in A Runaway Match 11; fair business; pleasing performance.

CALIFORNIA.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, mgr.): Sousa's Band 7, matinee; good business; enjoyable concert. A Friend of the Family 7; poor co. A Fatal Wedding 12. Candida 14. Arizona 16. Glittering Gloria 18. Elleford Dramatic co. 20-22. County Chairman 23. For Her Sake 24. Marie Heath 28.—UNIQUE (Fred H. Screinher, mgr.): Wicked London 7-13; good business.—ITEM: Anteros Club, good local dramatic society, will present Home Guard at Masonic Music Hall 11.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): White Whittlesey in Heartsease. Second in Command, A Gentleman of France, 8-10; good business; plays well received. A Friend of the Family 11; fair business.—YE LIBERTY THEATRE (H. W. Bishop, mgr.): Bishop co. in Up York State 7-13; attendance and production very satisfactory. When We Were Twenty-one 14-20.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): Convict's Daughter Oct. 31 pleased fair house. Texas Steer 3; good co.; large audience. Arizona 4; fine co.; pleased large house.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha Kiplinger, mgr.): Texas Steer 5; good co. and house. Candida 11; fair house; splendid performance.

COLORADO.

COLORADO SPRINGS. — GRAND OPERA HOUSE (S. N. Nye, mgr.): Black Patti's Troubadours 12; fair business; co. very good; satisfactory performance. Sousa's Band, matinee and night, 14; good business. Maxine Elliott in Her Own Way 15. Shore Acres 19. Chinese Honeymoon 22. Glittering Gloria 25 may be canceled account death of Miss Rush; nothing definite.

LA JUNTA.—THEATRE (E. C. King, mgr.): Chicago Ladies' Quartette 9; good business; very good co. Black Patti Troubadours 10; good business

and co. For Mother's Sake 12; very good co.; business fairly good.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): At the Old Cross Roads 11; good business. York State Folks 17. Little Outcast 19. Devil's Auction 22. Stetson's U. T. C. Dec. 3. Texas Steer 5.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): York State Folks 13; fine performance; good house. Devil's Auction 18. Chinese Honeymoon 20. Texas Steer 24. Glittering Gloria 26.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): Show Girl 7; crowded house; pleased; excellent performance. Sousa's Band 13, matinee and night; fair houses.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Show Girl 9; good business. Devil's Auction 23.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.; C. C. Collin, res. mgr.): King Dodo—and there is no king like Dodo—did excellent business 14. Charles W. Meyers gave a capable presentation of the King. Dear old Mrs. Gilbert said farewell at theatre 15, and she said it to one of largest and most distinguished gatherings of season. The dear woman was given an ovation to which she responded with heartfelt sympathy. In Granny Mrs. Gilbert is given ample opportunity for her abilities. Excellent support throughout. Otis Skinner is local favorite and his admirers gathered to applaud him in The Harvester 16; production notable; Mr. Skinner has one of best roles in his repertoire. William Faversham in Letty 17; large advance sale. Girl from Kay's 18, 19; house sold out for 19. Piff, Paff, Pouf 21, 22. Tenderfoot 23. Schumann-Heink 24. J. K. Hackett 25, 26. Yankee Consul 28. County Chairman 29, 30. Annie Russell Dec. 2. Secret of Polichinelle 3.==NEW HAVEN THEATRE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): Secret of the Subway 14-16; banner business; evenly balanced co. A Woman's Struggle 17-19. David Harum 21-23. Ninety and Nine 24-26. Eugenie Blair in Iris 28-30. Russell Brothers Dec. 5-7. Over Niagara Falls 8-10.==WOOLSEY HALL: Alexandre Guilmant, famous French organist, gave recital to about 3,000 people 16.==ITEMS: Mr. Collin, efficient manager of Hyperion, is receiving praise for admirable way he has handled Shubert Brothers' interests. Coming here perfect stranger, he has made many friends and worked untiringly for comfort of his patrons.—Mr. and Mrs. G. B. Bunnell have closed their Southport home and taken rooms at Duncan Hall for Winter. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Bertha Galland in Dorothy Vernon of Haddon Hall 10 scored another triumph; rapturous applause from audience of good proportions. Two enthusiastic audiences greeted Victor's Venetian Band 11 and heartily applauded every number rendered; band one of rare excellencce. Many admirers of Mrs. Gilbert gave her most hearty reception on her farewell appearance in Granny 14. Irresistible Sam Bernard, with Girl from Kay's, 15, 16 kept three large audiences in constant good humor. Hattie Williams, as chief comedienne, conducted her part in finished manner. Otis Skinner 17. King Dodo 18, 19. James K. Hackett 21, 22. Madame Schumann-Heink 23. Richard Carle 24. Henry W. Savage's Parsifal 25, 26. Yankee Consul 29, 30.==HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): A Game of Hearts drew good audiences 10; excellent co. Large and well pleased audiences greeted Secret of the Subway 11, 12; plot interesting. Minister's Daughters 14-17; good business; eight performances; most capable co. Wedded and Parted 18, 19. Black Mask 21. Over Niagara Falls 22, 23.==ITEMS: T. F. Burke, well-known and popular local amateur, left last week for Boston to join Sweet Kitty Bellairs co. —Acting Manager B. Winchell, who has been quite ill with a fever in a New York hospital, is convalescing at his home here and making rapid progress to recovery. A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, prop. and mgr.): Lights of Home 10-12 showed many touches of heart-interest as well as "melo" situations. Otis Skinner's appearance 14 in The Harvester served magnificently to bring out notably critical audience that was thoroughly pleased both with star and play. George F. Hall, who did splendid character work last Summer in the local Poli Stock co., greeted lots of his friends 15, 16 in A Ragged Hero. King Dodo 17. William Faversham in Letty 18. Secret of the Subway 19. Richard Carle in The Tenderfoot 21. Ninety and Nine 22, 23. James K. Hackett (return) 24. David Harum 25, 26. County Chairman 28. Our New Minister 29, 30. Annie Russell Dec. 1. Eugenie Blair 2, 3. Isle of Spice 5. W. H. Crane 6. Billy Van 7. Savage English Grand Opera in Parsifal 8.==ITEM: A stereopticon show, The Congress of Nations, 13 did well and will be repeated 20. It is owned by W. H. Josselyn, of this city. WILLIAM P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Harvey and Gage Comedy co. opened 14-19 (except 17) in A Nutmeg Match to excellent business; productions are well mounted; co. well balanced; business continues good. Other plays: The Parish Priest, Rachel Goldstein, Hearts of the Blue Ridge, Queen of Chinatown, In North Carolina, A Fair Rebel, A Tennessee Romance. Paula Edwardes in Winsome Winnie 17; excellent business; pleased. Ninety and Nine 21. Fulgora Comedy co. 24.==MAJESTIC THEATRE (Jennings and Graves, mgrs.): A Game of Hearts 5; fair patronage; average co. Wedded and Parted 17; well received; good audience. Minister's Daughters 19. Black Mask 22. Bellboy 24. Henrietta Crosman Dec. 1.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Royal Venetian Band 21; excellent concert; assisted by vocal talent; fair audience. Paula Edwardes in Winsome Winnie 14 pleased good house. Cook-Church Stock co. opened 15-19 in White Squadron. Other plays: An Actor's Romance, Sergeant James, Du Barry, A Ride for Life, Paul Kauvar, East Lynne, Midnight Alarm, Her Only Crime; business good.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Grace Van Studdiford in Red Feather delighted crowded house 10; excellent co. Barney Gilmore in Kidnapped in New York 12; good business. Girl from Kay's 14; excellent co.; pleased large audience. King Dodo 15; small audience. Mrs. Gilbert in Granny 16; royal welcome by large and enthusiastic audience. William Faversham in Letty 19.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Roe Stock co. closed 7-12 to fairly good business; satisfactory performance. Master Kirby, Norwich lad, gave clever dancing specialty between acts. Paula Edwardes in Winsome Winnie 15; large audience; co. good. Victor's Band 18. Otis Skinner 19. Fortune Teller 21. Cook-Church co. 22-26.

MERIDEN.—THEATRE (Jackson and Reed, lessees and mgrs.): Aubrey Stock co. 7-12 closed to fair business. Otis Skinner in The Harvester 15 delighted large house; excellent co. and production. William Faversham 16. Winsome Winnie 18. Victor's Venetian Band 19. Corse Payton Stock co. 21-26.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Victor's Royal Venetian Band 13; attendance not large, but those who braved hostile elements, were more than repaid. Ruby Stock co. 14-16; good business. Plays: What Women Will Do, Moths, Sherlock Holmes. Minister's Daughters 18. Escaped from Sing Sing 22.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Roe Stock co. 13-19 (except 15); good business. Paula Edwardes in Winsome Winnie 15; large audience. Fortune Teller 23. When Women Love 24. Unwritten Law 30. Robert Fitzsimmons Dec. 3.

TORRINGTON.—UNION THEATRE (C. W. Volkmann, mgr.): Victor's Royal Venetian Band 16; light house; highly pleased. The Middleman 17; S. R. O.; excellent satisfaction. When Women Love 26. A Bellboy 26.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): Quincy Adams Sawyer 16 pleased S. R. O.; good performance. Bellboy 22. Too Proud to Beg 24.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): A Struggle for Gold 14; co. and business very poor. Brindamour and Naiada co. 15 pleased good house.

BRISTOL.—OPERA HOUSE (Michael Brothers, mgrs.): Premier Vaudeville co. 22. When Women Love 23. Unwritten Law 28.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Earl of Pawtucket 10; fair house. Buster Brown 12; fair business. Sergeant Kitty 15; good house. Monsieur Beaucaire 19. Vogel's Minstrels 21. Quincy Adams Sawyer 22.==LYCEUM THEATRE (Daniel Humphries, mgr.): Peddler 10-12; fair business. Lighthouse by the Sea 14-16; fair houses. Down by the Sea 17-19. Minister's Daughters 21-23. Flaming Arrow 24-26. A Ragged Hero 28-30.

FLORIDA.

JACKSONVILLE.—DUVAL THEATRE (J. D. Burbridge, mgr.): Iris 8; good house and performance. Under Southern Skies 9; pleasing performance; good business. Helen Grantley in Her Lord and Master 11, 12; fair and well pleased houses. Paul Gilmore in Mummy and the Humming Bird 14; excellent performance; good houses. Mabel Paige (return) 15-19 (except 18). Barlow's Minstrels 18.

ST. AUGUSTINE.—GENOVAR'S OPERA HOUSE (C. F. Hopkins, Jr., mgr.): A Royal Slave 8; small house; good performance. Henry F. Willard and co. in Idol of the South 9. Mabel Paige co. in Great Bank Robbery, Pearl of Savoy, Egyptian Slave, Miller's Daughter 10-12, 14; large and well pleased audiences except 12. Helen Grantley in Her Lord and Master 16.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Marriage of Kitty 7; good house; pleased. Murray and Mack in An English Daisy 8; packed house. Barlow's Minstrels 9; topheavy house. Fatal Wedding 12; small business. Babes in Toyland 15. Under Southern Skies 18.

GEORGIA.

ATLANTA.—GRAND THEATRE (H. L. De Give, mgr.): Frederick Warde and Kathryn Kidder in Salammbo 14; strong performance; full house. Jeane Towler in Iris 16. Paul Gilmore in Mummy and Humming Bird 17. Helen Grantley in Her Lord and Master 18, 19. Robert Edeson in Ranson's Folly 21, 22. Joseph Murphy 25, 26. Virginian 28, 29. Burgomaster 30, Dec. 1. Charles Hawtrey in A Message from Mars 2, 3.==BIJOU (H. L. De Give, mgr.): Child Slaves of New York 14-19; good performances; large attendance. Louise Beaton in Rachel Goldstein 21-26.==ITEM: Frederick Warde made his first announcement in Atlanta that he would quit the theatrical stage for the lecture platform, having closed a contract for a year. He said his announcement was not a positive retirement, as he may want to look upon the footlights again.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): A Fatal Wedding 9; small audience; good performance. Babes in Toyland 10; packed house; highly delighted audience. Ibsen's Ghosts 11; very small audience; fine performance. Royal Slave 14, 15; small audiences; good performances. Iris 16. Howe's Moving Pictures 18. Helen Grantley in Her Lord and Master 19. At Cripple Creek 24. Dolly Varden 25. Burgomaster 30.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Helen Grantley in Her Lord and Master 10; fair business; likewise performances. Paul Gilmore in Mummy and the Humming Bird 11; good business; excellent portrayal. Dolly Varden 15; well balanced co. John Griffith in Macbeth 18.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Helen Grantley in Her Lord and Master 9 pleased fair house. Claus Bogel in Ghosts 10; good performance; small audience. Dolly Varden 11; excellent satisfaction; good business.

THOMASVILLE. — THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Jeanne Towler in Iris 11; excellent co.; fair business. Barlow's Minstrels 14; excellent performance; capacity. Dolly Varden 19. Macbeth 26.

CORDELE.—OPERA HOUSE (J. H. Shipp, mgr.): Shepard's Moving Pictures 7, matinee and night; good attendance; pleased. Ibsen's Ghosts 8; good house; fine performance, but audience did not like class of play.

VALDOSTA.—PINE PARK THEATRE (Gortatowsky and Griffin, mgrs.): Royal Slave 10; good performance and business. Deestrick Skule (local) 15. Barlow Brothers' Minstrels 17.

ROME.—NEVIN'S OPERA HOUSE (Wade C. Hoyt, mgr.): Babes in Toyland 9; S. R. O.; splendid performance; advanced prices. Crescent Comedy co. 14-19.

BAINBRIDGE.—OPERA HOUSE (Prevatt and Tonge, mgrs.): Barlow's Minstrels 11; good performance; good house.

AMERICUS.—GLOVER'S OPERA HOUSE (Jarvis and Dudley, mgrs.): Fatal Wedding 8; large and delighted audience. A Royal Slave 12.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Hills of California 8; fair house; good co. and production. Heart of Chicago 10; good house; co. much improved since last here. Married Life (local) 11; good house and play. Darkest Russia 15. Black Patti 23, 24. Devil's Auction 28. Shore Acres 30. Thomas Jefferson Dec. 2. Little Outcast 3. Florence Roberts 7-9. Grimes' Cellar Door 15.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Who's Brown 9; excellent co.; fair house. Thomas Jefferson in Rip Van Winkle 12; usual good co.; full house. Humphrey Chapman co. 21-23. Princess Chic 29.

POCATELO.—AUDITORIUM (Colonel Hanaford, mgr.): Hills of California 9; good business. Heart of Chicago 11, 12; big house 11; light house 12. Darkest Russia 14. Goddard Concert co. 18.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Keith Stock co. 7-12 in Power of Truth, Captain Fresh, Slave of the Mines, Lighthouse Robbery, Slaves of Russia; good co. and business.

ILLINOIS.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, lessees and mgrs.; Robert C. Fulton, res. mgr.): Thou Shalt Not Kill 9; good co.; poor business. Wilton Lackaye in The Pit 13; excellent co.; capacity. On the Suwanee River 17. In the Far East 18. Hoity Toity 20. 'Way Down East 22. Price of Honor 27.==ITEMS: Sunday evening, 13, Wilton Lackaye took trolley car for this city at Evanston, on information supplied by a friend that Waukegan was only hour's ride away. In fact, it is two and a half hours away via electric car, and Mr. Lackaye was very late in arriving at the theatre. Miss Oaker also had her share of trouble, as she insisted on taking her bull pup into passenger coach on Northwestern. She finally had to engage boy to ride with animal in baggage car.—Senior class high school are soon to present The Rivals.—Other amateurs planning Under the Gas Light.—Trades and Labor Council will present Army of Peace, direction of author.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Why Women Sin 8; heavy business; strong melodrama. Rudolph and Adolph 10 pleased large house. Williams and Walker in In Dahomey 12; immense and enthusiastic audience; excellent satisfaction. Jack Hoeffler co. 13-17 opened in Michael Strogoff to capacity; strong co. A Legal Wreck 17. Everyman 18. Lost Paradise 19. Ole Olson 21. Wife in Name Only 23. Jeffersons 24. Holy City 26. Grace Hayward co. 27-Dec. 3.

AURORA.—OPERA HOUSE (Chamberlin, Harrington and Co., lessees; H. E. Grampp, res. mgr.): Shore Acres 7 delighted good house. Nellie the Newsgirl 9; fair satisfaction; light house. Liberty Belles 10; fair satisfaction; good business. Wilton Lackaye in The Pit 12; excellent satisfaction; large house. On the Suwanee River 14. Lost Paradise 15. Blanche Ring in Vivian's Papas 16. Stetson's U. T. C. 18. In the Far East 21. Hoity Toity 22. Village Postmaster 23. Eva Tanguay 24.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Sun's Minstrels 9; fair performance; medium house. Marquette Club Minstrels (local) 10, 11, pleased good houses. Roanoke 12, matinee and night; play good; satisfaction. Wife in Name Only 13; big Sunday night crowd; fair drama. A Legal Wreck 15 pleased fair audience. Lost Paradise 16. Indiana 17. Ward and Vokes in A Pair of Pinks 19. Blanche Ring in Vivian's Papas (return) 20. Royal Chef 22.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Under Southern Skies 8; good co.; small houses. Rudolph and Adolph 9; good performance; pleased good audience. Rutledge Stock co. 10, 11; fair co. and business. De Wolf Hopper in Wang 12; good co.; pleased good audiences. Human Hearts 13; good co.; pleased capacity. Dockstader's Minstrels 14. Girl from Dixie 15. Everyman 16. Royal Chef 18. Royal Slave 19. Irish Pawnbrokers 20. Ezra Kendall 21.

CHARLESTON.—THEATRE (T. G. Chambers, mgr.): Human Hearts 14 pleased topheavy house. Irish Pawnbrokers 18. Dr. Jekyll and Mr. Hyde 21. McDermott and Diamond Brothers' Minstrels 22. Why Smith Left Home 23. Queen Esther (local) 24. Little Red Schoolhouse 30.==ITEM: After Dec. 1 T. G. Chambers will resign as manager of Charleston Theatre in favor of Harry Williams, at present treasurer of the house.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Denver Express 8; packed house. Under Southern Skies 9 pleased good house. De Wolf Hopper in Wang 11; large house; warmly received. Wife in Name Only 12; fair house; performance fair. Siberia 14. A Girl from Dixie 16. My Friend from Arkansas 17. Holy City 18. Irish Pawnbrokers 19. Davidson Stock co. 21.

MOLINE.—WAGNER OPERA HOUSE (R. W. Hamilton, mgr.): New American Stock co. 7-12. Plays: A Man of Mystery, Confusion, Forgiven, Just an American; co. well received; business fair. A Legal Wreck 13; co. and business good. Wife in Name Only 20. A Desperate Chance 21. Curse of Drink 23. Ole Olson 25. Rudolph and Adolph 27.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Chatterton, mgr.; G. W. Chatterton, Jr., res. mgr.): Rudolph and Adolph 8; good house; laughable performance. De Wolf Hopper in Wang 9; S. R. O.; delighted; strong co. Wife in Name Only 10; small house; ordinary co. Egypta 11, 12 (local); full houses. Girl from Dixie 14 pleased good house.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Human Hearts 6 drew one of largest houses of season; excellent satisfaction. The Flints 7-9; good business; performances very amusing. Sun's Minstrels 11; fair business. A Broken Heart 13; entire satisfaction; big house. Kennedy Players 17-19. Little Red Schoolhouse 20.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): That Little Swede 13; good attendance; performance fair. Flints 14-19 opened to large house. Sign of the Cross 20. Curse of Drink 21. Germaine the Wizard 22. Royal Chef 23. Ole Olson 24. Rudolph and Adolph 26. Irish Pawnbrokers 27.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Blanche Ring in Vivian's Papas 12, 13; big business; good performance. Wife in Name Only 17. A Boy of the Streets 22. Price of Honor 24. Clara Thropp in A Doll's House 25. Hooligan's Troubles 26.==ITEM: Miss Ring's engagement first Sunday night performance in house.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Katzenjammer Kids 8; large house. A Legal Wreck 10; fair house. Wilton Lackaye in The Pit pleased crowded house 11. Stetson's U. T. C. 12; large business. Lost Paradise 14. Vivian's Papas 15. Wife in Name Only 16. Flora De Voss co. 17.

KEWANEE.—McCLURE'S OPERA HOUSE (F. D. McClure, mgr.): Why Smith Left Home 9; full house; satisfied. Nellie the Newsgirl 10; delighted packed house. Everyman 12; fair business. Little Red Schoolhouse 14. A Bunch of Keys 19. North Brothers 20-22.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): Buster Brown 11; excellent performance; S. R. O. On the Suwanee River 13; performance fair; good house. Queen of the Highway 15. Stetson's U. T. C. 19. Curse of Drink 20. Village Postmaster 22. At Valley Forge 24. Hottest Coon in Dixie 27.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Sun's Minstrels 8; good performance; pleased crowded house. A Legal Wreck 14; fair co. and house. A Fatal Scar 15. Vivian's Papas 18. Wife in Name Only 21. In the Far East 25.

CLINTON.—RENWICK OPERA HOUSE (I. C. Sabin, mgr.): Hooligan's Troubles 7; S. R. O.; best of satisfaction. Professor Nickoli (magician) 11; light business; good co. Boston Ladies' Orchestra 12; full house; pleased.

STREATOR.—THEATRE (J. E. Williams, mgr.): Why Smith Left Home 11; small and fairly satisfied audience. Nellie the Newsgirl 12; good business; pleased. Hottest Coon in Dixie 29. Marie Wainwright Dec. 2.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Stetson's U. T. C. 7 pleased full house. Katzenjammer Kids 10; good business. Everyman (auspices Knights of Columbus) 11; very artistic performance; packed house.

OLNEY.—HYATT'S OPERA HOUSE (E. Z. Bower, mgr.): Reaping the Harvest 12; fair co. and business. Champ Clark 18. Farmers' Institute 30, Dec. 1. Wesleyans 2. Missouri Girl 6. Ward's Minstrels 12. In Convict Stripes 21. Under Southern Skies 27.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connors, mgr.): Beyond the Law, by Calumet Stock co., 13-19; large houses. An American Heir 20-26. A Woman's Reward 27-Dec. 3.

PONTIAC.—FOLKS OPERA HOUSE (R. D. Folks, mgr.): Dice of Death 8; not up to standard; fair audience. Sun's Minstrels 12; fair performance; good house.

ALTON.—THE TEMPLE (W. M. Sauvage, mgr.): Irish Pawnbrokers 13; crowded house. Grace Hayward co. 14-19. Busy Izzy 19. Field's Minstrels 21. Human Hearts 22. Holy City 24.

PANA.—NEW GRAND (J. F. Given, mgr.): Rudolph and Adolph 7; small house; co. did not please. Irish Pawnbrokers 14. A Royal Slave 15. My Friend from Arkansas 18. The Holy City 21.

HOOPESTON.—NEW McFERREN (A. L. Knox, mgr.): Eli Perkins 8; fair house. Little Red Schoolhouse 10; topheavy house. Sun's Minstrels 17. Germaine (M. H. C. Club) 21. In the Far East 30.

MARION.—OPERA HOUSE (Charles W. Hay, mgr.): Dora Woodruff Stock co. 3-5; capacity; highly pleased. Hooligan's Troubles 15; S. R. O.; appreciated.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): Kennedy's Players 14-16; medium business. Plays: Octoroon, Lightning Express, Irish Detective. Little Red Schoolhouse 19.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): Katzenjammer Kids 11; good business; did not even please kids. Nellie the Newsgirl 15.

FAIRBURY.—CENTRAL OPERA HOUSE (Phil Wade, mgr.): Nellie the Newsgirl 14. Herald Square Comic Opera co. 17.

MATTOON.—THEATRE (Charles Hogen, mgr.): Liberty Belles 7 pleased good business.

INDIANA.

FORT WAYNE.—MAJESTIC THEATRE (M. E. Rice, mgr.): Ingomar 8; excellent production; packed house. A Waif's Paradise 11, 12, matinee and evening; good co.; good business. Jeffersons in The Rivals 14. Robert Edeson in Ranson's Folly 17. When Women Love 18, 19. On the Suwanee River 21-23. Patrice in Driven from Home 24.==MASONIC TEMPLE THEATRE (Frank H. Stouder, mgr.): Davidson Stock co. 7-12. Plays: Wife for Wife, Lights of Gotham, Wormwood, Under Two Flags, Dens and Palaces, Goody Two Shoes, Train Robbers, Dr. Jekyll and Mr. Hyde; good co. and business. Vaudeville: Marguerite Sylva, Torcat as headliners 14-19. Tomlinson Stock co. 21-23. Denver Express 24. Hamlet 25.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): Was She to Blame 7; poor attendance; fair satisfaction. Martin's U. T. C. 14; packed house; best production ever seen here. Innocent Maids 15; fair audience and satisfaction.==ITEM: New York Theatrical Stock Exchange has just furnished Daniel A. and Henry M. Sanders, George Hay, and David W. Neidig, of this city, with plans for the construction of a handsome modern theatre building on five lots at 210-218 South Main Street. Playhouse will seat about 1,350 people. Intention to begin work early in Spring and have it ready for opening by Sept. 1, 1905.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): John Preston in Ingomar 7; small house. Arnold Daly in Candida 9; excellent co.; rare treat; good house. Thomas Q. Seabrooke and Indifferent co. in The Billionaire 11 did not meet expectations of large house. Queen of the Highway 16, 17. Escaped from the Harem 21. Eben Holden 28. Cousin Kate 30. Harrison J. Wolfe Dec. 2. 'Way Down East 5.==AUDITORIUM (Harry G. Sommers, mgr.): Was She to Blame 8. Hoity-Toity 12 satisfied two good houses. Martin's U. T. C. 15.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Dr. Jekyll and Mr. Hyde 7; good performance; attendance fair. Missouri Girl 8; good performance; attendance fine. Martin's U. T. C. 9; good performance; attendance poor, account bad weather. Dainty Paree co. 10; good performance; attendance good. McDermott and Diamond's Minstrels 12; good performance; attendance fair. Denver Express 15. Eduard Waldmann 16. The Pit 17. Michael Strogoff 18. Innocent Maids 24. Old Arkansaw 25. Alabama Minstrels 26. London Gaiety Girls 29.

RICHMOND.—NEW PHILLIPS THEATRE (O. G. Murray, mgr.): M'liss 14; good performance and business. Old Arkansaw 15 pleased good house. Margaret Neville co. 21-26. Great Lafayette 30.==GENNETT THEATRE (Ira Swisher, mgr.): Ashland Dramatic co. 7-12 pleased very good business. Plays: Sealed Lips, Won and Lost, Black Flag, Sleeping City, Dr. Jekyll and Mr. Hyde 15; good performance and business. Girl from Dixie 19. Missouri Girl 21. Under Southern Skies 23. A Trip to Egypt 24.

MADISON.—GRAND OPERA HOUSE (Graham and Schirk, mgrs.): Martin's U. T. C. 12; largest matinee in history of house; fair business night. Cutter and Williams Stock co. 14-19 opened to capacity in A Woman's Devotion; fine co.; good specialties. Other plays: Gambler's Daughter, Camille, East Lynne, A False Marriage, In the Eyes of the World. Smart Set 21. Ashland Dramatic Comedy co. 28-30. Hooligan's Troubles Dec. 1. Indianapolis Newsboys' Band 2.

LOGANSPORT.—DOWLING THEATRE (John E. Dowling, mgr.): McDermott and Diamond Brothers' Minstrels Oct. 10; good co. and business. Broadway Burlesquers 11; good putrid co and business. Was She to Blame 12, matinee and night; co. and business fair. Kennedy Comedy co. 14-19 (except 16) opened in Chuckie Connors to pleased capacity; good co. Royal Chef 16. Innocent Maids 21. Escaped from the Harem 22. Sun's Minstrels 23. London Gaiety Girls 28.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Grace Hayward co. 7-12; fair houses. Plays: Russian Slaves, Thelma, Dora Thorne, The Inventor, Caught in the Web; co. mediocre. Joseph and William Jefferson in The Rivals 18. Wright Home 19. Jessie Bartlett Davis co. (auspices Elks) 21. The Pit 23. Adelaide Thurston 24. Al. G. Field 25.==PEOPLE'S (Pedley and Burch, mgrs.): Al. Wilson in Watch on the Rhine 13; good house and performance. Oliver Scott 15. Humpty Dumpty 25-27.

MARION.—INDIANA (E. L. Kinneman, mgr.): Royal Chef 14; fair audience. Harrison J. Wolfe 17. Queen of the Highway 26. Eben Holden 29.==THE GRAND (E. L. Kinneman, mgr.): Merchant of Venice 10; good houses. Innocent Maids Burlesquers 11; large houses; show disgusting. Denver Express 12; large houses; good performances. Hoosier Girl 15; light houses; pleased. Hooligan's Troubles 19. Martin's U. T. C. 22. Driven from Home 23. London Gaiety Girls 24.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mgr.): Liberty Belles 9; good co.; S. R. O. Under Southern Skies pleased good house 10. Human Hearts pleased good houses 11, 12. De Wolf Hopper in Wang 14; disappointing; good house. Siberia 15, 16. Al. H. Wilson 17. Nellie McHenry in M'liss 18, 19. Bowery Burlesquers 21. Queen of the Highway 22, 23. Field's Minstrels 24. Hamlet 25. Frank Daniels in The Office Boy 26.

ANDERSON.—GRAND OPERA HOUSE (C. C. Foos, mgr.): Royal Chef 9; good satisfaction and business. Dr. Jekyll and Mr. Hyde 12 pleased well filled houses, matinee and night. M'liss 15; poor performance and business. Peter Wolf Hopper in Wang 16; good satisfaction and business. Driven from Home 22. Old Arkansaw 23. Hoity Toity 24. Innocent Maids 25. London Gaiety Girls 26.

LA PORTE.—HALL'S THEATRE (C. M. Bruns, mgr.): Innocent Maids 14; co. and house good. Martin's U. T. C. 16. In the Far East 18 canceled. Village Postmaster 21. Eben Holden 26. Harrison J. Wolfe 29. David Harum Dec. 2. Sam T. Jack's Burlesquers 3. Quincy Adams Sawyer 6. Nellie McHenry 14.

FRANKFORT.—BLINN THEATRE (E. Lauerbrake, mgr.): A Bunch of Keys 10; large house; satisfaction. Royal Chef 15 delighted large and fashionable audience; co. very strong. McDermott and Diamond Brothers' Minstrels 18. Under Southern Skies 21. Escaped from the Harem 23. Eben Holden 30.

BLUFFTON.—GRAND OPERA HOUSE (Charles De Lacour, mgr.): Dr. Jekyll and Mr. Hyde 10 pleased good audience. McDermott and Diamond Brothers' Minstrels 14; good co.; large business. Hooligan's Troubles 16. Great Train Robbery 22. De Lacour Fields 24. My Wife's Family 25.

HAMMOND.—TOWLES OPERA HOUSE (James Wingfield, mgr.): Thou Shalt Not Kill 8; fair co. and house. Hoity Toity 13 pleased packed house. In the Far East 19. Queen of the Highway 20. Faust 24. Human Hearts 27. H. Wolfe in Hamlet 30. 'Way Down East Dec. 4.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, mgr.): Holy City 12; creditable co.; S. R. O. Al. H. Wilson sang sweetly to fair audience in Watch on the Rhine 14; support poor. Joseph, Jr., and William Jefferson in The Rivals 17. Edward N. Hoyt in Hamlet 24.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Under Southern Skies 11; S. R. O.; performance fine. Holy City 14 pleased large audience. Broadway Burlesquers 16. McDermott and Diamond Brothers' Minstrels 19. Hunting for Hawkins 24. Hamlet 29. 'Way Out West 30.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Hoosier Girl 9; good satisfaction. Martin's U. T. C. 10; fair house; good co. Old Arkansaw 12; fine performance; good house. Royal Italian Band 15. Missouri Girl 17. Eduard Waldmann in Dr. Jekyll and Mr. Hyde 22 canceled. Fred Emerson Brooks (lecture) 25.

ALEXANDRIA.—OPERA HOUSE (H. V. Otto, mgr.): Broadway Burlesquers 5; co. and house good. Missouri Girl 7; co. good; house fair. Dr. Jekyll and Mr. Hyde 9; co. excellent; house fair. Denver Express 16. McDermott and Diamond Brothers' Minstrels 17.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, mgr.): Missouri Girl 10; large and pleased audience. Joseph, Jr., and William Jefferson in The Rivals 15; packed house; excellent performance. Hoosier Girl 18.

ANGOLA.—CROXTON OPERA HOUSE (R. A. Willis, mgr.): Angola Dramatic co. (local) 8 in Captain Rackett; good performance; S. R. O. Hottest Coon in Dixie 18. Haskell's Indian Band 28.

HUNTINGTON.—NEW HUNTINGTON THEATRE (H. E. Rosebrough, mgr.): Royal Chef 10; good, well pleased house; co. and play good. Dockstader's Minstrels 18.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Hooligan's Troubles 15; full house; fairly pleased. Hottest Coon in Dixie 23. Ten Nights in a Bar Room 28. Sun's Minstrels Dec. 1.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): Old Arkansaw 11; crowded house; performance only fair. Missouri Girl 18. The Smart Set 22. Indianapolis Newsboys' Band 25.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): Hottest Coon in Dixie 16. Dooley's Wedding Day 29.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Mikado 14; capacity. Harrison J. Wolfe in Hamlet 21.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Old Arkansaw Dec. 1. Arizona 6. Sanford's Minstrels 17. In the Far East 24.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Dr. Jekyll and Mr. Hyde 8; good house.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, mgr.): Hoity-Toity 11; well received; capacity; good co. James Kennedy co. 21-26.

NOBLESVILLE. — WILD'S GRAND OPERA HOUSE (L. Wild, mgr.): McDermott and Diamond Brothers' Minstrels 15 pleased good house.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): Ingomar 10; good house and performance. Hottest Coon in Dixie 17.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (J. L. Alton, mgr.): Lyric Opera co. 10-12; good co.; fair house. Millionaire Tramp 15. Alphonse and Gaston 18. Why Women Sin 22. Sousa's Band 24, matinee. Joseph De Grasse in Merchant of Venice 29. Elsie De Tourney Dec. 3. In Louisiana 8. Two Merry Tramps 9. Banker's Daughter 16. In the Palace of the King 19. Chase-Lister Dramatic co. 22-24. Hoyt's Comedy co. 26-31.==ITEM: Elder's Rip Van Winkle 11 failed to appear.

DURANT.—WILSON OPERA HOUSE (J. L. Wilson, mgr.): Lyric Opera co. 7, 8; fine co.; fair

White in Faust 15; good attendance. Lost Paradise 17. Eternal City 18. A Bunch of Keys 20. Royal Chef 24. Rudolph and Adolph 25. Babes in Toyland 26. Wife in Name Only 27. Eva Tanquay 28. Sousa's Band 29. York State Folks 30.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Dora Thorne 8 drew fairly. Woodland 9; delighted capacity. That Little Swede 10; light house. Faust 12; fair attendance and performance. Tim Murphy 14 in Two Men and a Girl drew full house and delighted every patron. Thomas Seabrooke in The Billionaire 18. Eternal City 19. Clara Thropp 24. Ezra Kendall 25. Lew Dockstader 29. Ralph Stewart 30.——BIJOU THEATRE (Seigfried and Rosenthal, mgrs.): Vaudeville 14; drew well and pleased. Girl from Klondike 24.

CRESTON.—TEMPLE GRAND THEATRE (Edwin C. Keith, mgr.): Was She to Blame 7; fair house; performance satisfactory. Ole Olson 10; deservingly poor house. Sandy Bottom pleased fair audience 12; deserved better patronage. Midnight in Chinatown 17. Nellie the Newsgirl 18. William Owen in Lady of Lyons 21.——POTT'S OPERA HOUSE (J. H. Pott, mgr.): Ben Warner Comedy co. 14-19. Jack Hoeffler co., No. 1, 21-26.——ITEM: Oscar F. Gould, manager of Nellie the Newsgirl, is former Creston boy.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Jack Hoeffler Stock co. 7-12. Plays: 'Way Back East, Michael Strogoff, Prince of Liars, A Woman's Error, Camille, Fanchon the Cricket, Jesse James; very strong co.; good business entire week. Rudolph and Adolph 15. Dora Thorne 17. A Chinese Honeymoon 18. That Little Swede 19. Hoyt's A Bunch of Keys 22. Over Niagara Falls 24. Sign of the Cross 25. A Legal Wreck 26. Wife in Name Only 29.

CLINTON.—THE CLINTON (C. E. Dixon, mgr.): A Legal Wreck 11; fair attendance. That Little Swede 12; full house, matinee; good evening business. Vivian's Papas 14; good business; excellent co. Porter J. White in Faust 16; fair business; well staged production. Lost Paradise 18. Wife in Name Only 19. Flints (hypnotists) 21-26. Rudolph and Adolph 28. Eva Tanguay 29. Dockstader's Minstrels 30.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): In Old Virginia (local) 8; fair performance and business. Over Niagara Falls 12; excellent satisfaction; good business, matinee and night. Rudolph and Adolph 16; advance sale good. Zanton the Wizard 19. On the Bridge at Midnight 23. Was She to Blame 24. Quincy Adams Sawyer 28.——ITEM: Jack Campbell, advance agent for Was She to Blame, will close with that co. 19.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, mgr.): Guy Hickman co. 7-12 in An American Girl, Dangers of a Great City, Told in the Hills, Midnight in Chinatown, Cherry Tree Homestead, A Man from Dixie; fair co.; light business. Dora Thorne 14; fair house; excellent co. Porter J. White's Faust 17. Sign of the Cross 19. Rudolph and Adolph 23. Royal Chef 25. Irish Pawnbrokers 28. Sousa's Band 29.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): North Brothers' Comedians 7-12; large business. Woodland 10; capacity; pleased. Tim Murphy 15. Nellie the News Girl 16. Eternal City 17. Porter J. White in Faust 19. Desperate Chance 22. Quincy Adams Sawyer 23. Rudolph and Adolph 24. Babes in Toyland 25. York State Folks 26. Flints 28-Dec. 3.

SIOUX CITY.—NEW GRAND (Woodward and Burgess, mgrs.): Yon Yonson 8; good business; pleased. Lilliputians 9 satisfied capacity. Sign of the Four 10; business and co. fair. Woodland 12 transferred to Omaha; great disappointment. Mahara's Minstrels 13; two big houses; ordinary entertainment. Eternal City 15. Tim Murphy in Two Men and a Girl 18. One Widow Won 19.

MUSCATINE.—GRAND OPERA HOUSE (Direction Chamberlin, Kindt and Co.; res. mgr., Frank Hurst): Dora Thorne 12; satisfactory performance and business. Porter J. White in Faust pleased fair audience 14. That Little Swede 15. Sign of the Cross 18. Bunch of Keys 21. Curse of Drink 22. Irish Pawnbrokers 25. Ole Olson 26.

FORT MADISON.—EBINGER GRAND (W. E. Ebinger, mgr.): Rudolph and Adolph 13; very good business; pleased. Bostonian Orchestra 14; excellent business; very good entertainment. Sign of the Cross 16. Eva Tanguay in Sambo Girl 18. A Legal Wreck 19. Vivian's Papas 21. Wife in Name Only 24. Ole Oleson 27.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): Alton Packard 11 pleased packed house. Quincy Adams Sawyer 17. That Little Swede 27. Elias Day Dec. 14.——ITEM: Colonel F. E. Foster, Iowa Falls MIRROR corespondent, and his family were guests of Eldora friends 13.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Williams and Walker 10 pleased capacity. Rudolph and Adolph 11; fair business. Sign of the Cross 15. Ovide Musin co. 17. A Legal Wreck 18.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Jewell of Asia 10 pleased fair house. One Widow Won 12 canceled. Rudolph and Adolph 21. Quincy Adams Sawyer 24; two performances. Eva Tanguay 27. A Country Kid 29.

OSKALOOSA.—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): Rudolph and Adolph 14; good business. Dora Thorne 16. That Little Swede 21. Sign of the Cross 22. Over Niagara Falls 25. Wife in Name Only 30. Mahara's Minstrels Dec. 3.

MISSOURI VALLEY.—NEW THEATRE (Will Smith, mgr.): Yon Yonson 7; big house; splendid satisfaction. Boston Comedy Orchestra 18. Sandy Bottom 22.

CORNING.—OPERA HOUSE (F. C. Reese, mgr.): Beach and Bower's Minstrels 12; good co.; fair business. Over Niagara Falls 15; good co.; fair business.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): Her Only Sin 9; fine co.; pleased well. William Owen 16. Bostonian Orchestra 26. Irma Opera co. 28.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Elias Day (lecture) 11; full house; pleased. Irma Opera co. 25. Sign of the Cross Dec. 1.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): Her Only Sin 8; fair co. and business. Quincy Adams Sawyer 11 deserved better house. A Doll's House 22.

SPENCER.—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): Quincy Adams Sawyer 14; very excellent co.; pleased good business. Porter J. White in Faust 24. Irma Opera co. Dec. 8.

ONAWA.—OPERA HOUSE (William D. Brown, lessee and mgr.): Bostonia Ladies' Orchestra 18. A Bunch of Keys 25.

LE MARS.—DALTON'S OPERA HOUSE (R. B. Dalton, mgr.): Mahara's Minstrels pleased good house 12. Modern Viking 28.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Over Niagara Falls 10; good business. Quincy Adams Sawyer 19.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): Was She to Blame 15 pleased very much; fine co. Mahara's Minstrels 21.

KANSAS.

TOPEKA.—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Edward Morgan in The Eternal City 9; excellent co.; highly pleased large and fashionable audience; fine production; co. one of strongest that has appeared here for several seasons. A Chinese Honeymoon 10 highly pleased packed house; excellent co. Eva Tanguay in Sambo Girl 12 delighted large audience at both performances; co. excellent; costuming grand. To Die at Dawn 13; fair business; poor performance. Richard and Pringle's Minstrels 15. In Old Kentucky 19. Selma Herman in Wedded, but No Wife 20. Maloney's Wedding 21. DAVID J. AUGUST.

CHANUTE.—HETRICK THEATRE (G. W. Johnston, mgr.): Why Women Sin 12; two performances; excellent co.; good business. In Old Kentucky 15. Joseph De Grasse in Hamlet 16. Jewel of Asia 17. A Desperate Chance 18.——WILLIAMS OPERA HOUSE (F. Lee Williams, mgr.): Lyman Twins in At the Races 12 pleased capacity. Royal Hungarian Orchestra 13; two performances; appreciative audiences. Boone-Yaki co. 14, 15; marvelous performance; crowded houses. Under Southern Skies 17. Banker's Child 23. Elsie De Tourney in Mary Stuart, Queen of Scots, matinee and night, 24. Old Cross Roads 26.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Eva Tanguay in Sambo Girl 11; large audience; performance excellent. Out of the Fold 12, matinee and night; fair attendance; performance pleased. Rusco and Holland's Georgia Minstrels 13; packed house; performance fair. To Die at Dawn 14 pleased fair gathering; cast adequate.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, mgr.): Under Southern Skies 8; first-class performance; big house. Banker's Child 9; poor house. Over Niagara Falls 11; good performance and business. Moonshiner's Daughter 14. Maloney's Wedding 16. Sousa's Band 17. Girl from Kansas 18. Georgia Minstrels 21.

PITTSBURG.—LA BELLE THEATRE (W. W. Bell, mgr.): Moonshiner's Daughter 7; large house; well pleased. Mary Queen of Scots 12 pleased big house. Old Kentucky 14. Why Women Sin 15. Jewel of Asia 16. A Desperate Chance 17. Why Girls Leave Home 22. Old Cross Roads 23. Sousa's Band 26.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (I. Hill, mgr.): Joseph De Grasse in Hamlet 9; excellent co.; fair business. Eva Tanguay in Sambo Girl 10; excellent performance and co. Richard and Pringle's Minstrels 11 pleased light business. Williams and Walker 21.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Black Patti 8; good co.; pleased capacity. Stetson's U. T. C. 9; good satisfaction and business.——TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): Boone Yaki (hypnotist) 10, 11; poor business.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Louisiana 8; poor co.; fair business. Moonshiner's Daughter 9; good co. and business. Joseph De Grasse in Hamlet 11; good audience. Under Southern Skies 12; most excellent co.; pleased large audience. Jewel of Asia 14; good co. and business.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Richards and Pringle's Minstrels 9; good performance; fair business. Royal Hungarian Court Orchestra 10; excellent programme; large audience. Jewell of Asia 15. In Old Kentucky 17.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (G. B. Cornish, mgr.): For Mother's Sake 1; good house; well pleased. Over Niagara Falls 9; fair house and co. Under Southern Skies 11; first-class attraction; packed house.

HERINGTON.—OPERA HOUSE (L. H. Riddle, mgr.): Banker's Child 11; good co.; fair business. Chicago Lady Entertainers 17. Maloney's Wedding 18. Herington Dramatic Club in Tony the Convict 22. The Matinee Girl 23.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): For Mother's Sake 7; good co. Fabio Romani 8; S. R. O. Black Patti 9; fair co. Stetson's U. T. C. 10; good co.; poor business. Over Niagara Falls 12; splendid business.

M'PHERSON.—OPERA HOUSE (C. W. Bachelor, mgr.): Banker's Child 8; poor satisfaction; small house. Stetson's U. T. C. 11; fair house; pleased Maloney's Wedding 17. Poor Mr. Rich 21. Eli Perkins 24. Michael Strogoff 30.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): Moonshiner's Daughter 8; good business; fair performance. Elsie De Tourney in Mary Stewart 10; fair performance and business. Forbidden Land 21.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Over Niagara Falls 8; co. fair; big business. Under Southern Skies 10; very good business; best attraction this season.

WELLINGTON.—WOODS OPERA HOUSE (H. G. Toler, mgr.): Under Southern Skies 9; highly pleased capacity; excellent co.; good business at advanced prices. Jack Hoeffler Dec. 5-8.

BURLINGTON.—MIDLAND OPERA HOUSE (Eppinger and Murry, mgr.): Eldon's Comedians 14-19 canceled. Karkhoff Dramatic co. opened 14-19 to good house; fair co.

KENTUCKY.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): Chicago Tramp 9; splendid co.; pleased fine business. Holy City 10; very good co.; fair business.——ENGLISH THEATRE (H. R. Hallam, mgr.): Al. H. Wilson in Watch on the Rhine 12; good house and co. Howard Stock co. 14-19. Plays: Down on the Farm, 'Ostler Joe, Embassy Ball, Home, Sweet Home, Shadow of the Cross, Niobe, Over the Hills to the Poor House, Desperate Crime, Jeffersons in The Rivals 21. Liquid Air Lecture 22. Adelaide Thurston 23. Tried for Life 24. England and Hook 26.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): Al. H. Wilson, with capable support, in Watch on the Rhine pleased large business 11. George Sidney in Busy Izzy 17. Human Hearts 19. Adelaide Thurston in Polly Primrose 21. Joe and William Jefferson in The Rivals 22. Ibsen's Ghosts 24. Harry Beresford 26. Field's Minstrels 28. Hot Old Time 29. Van Dyke-Eaton co. Dec. 1-3. Papa's Boy 5. Miss Bob White 6. Babes in Toyland 9.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Holy City 11; fair business; good satisfaction. Scott's Minstrels 14; very good business; well pleased audience. Rivals 19. Century Stock co. 21-26. Field's Minstrels 30.

SOMERSET.—GEM OPERA HOUSE (Thomas M. Thatcher, mgr.): De Pew-Burdette Stock co. opened 14-19 in Senator from Kentucky to a crowded and well pleased audience; one of strongest repertoire cos. here for season.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus.-mgr.): Moonshiner's Daughter 14; fair co. and business.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Humpty Dumpty 10; good performance; fair house. A Chicago Tramp 12 pleased large audience. Scott's Minstrels 17.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Moonshiner's Daughter 8; S. R. O.; return 12 fight business.

LOUISIANA.

OPELOUSAS.—SANDOZ OPERA HOUSE (Adolphe Jacobs, mgr.): Robson Theatre co. 6-8 in A Friend from Arkansas, Jason Joskin, A True Kentuckian; poor co.; light business. James Boys in Missouri 11; fair performance; small business. Twelfth Night 16. Last Rose of Summer 18. Kersands' Minstrels 20. A Convict's Daughter 22. A Devil's Lane 29.——ITEMS: Robson Theatre co. disbanded at this place. —Shipman's Twelfth Night promises to be the event of the season, advance sale covering almost entire seating capacity of house almost week ahead of performance.

ALEXANDRIA.—NEW RAPIDES THEATRE (Edwin H. Flagg, mgr.): Tried for Her Life 7; fair co.; poor business. Satania 8 canceled. James Boys in Missouri 10; good co.; fair house. Adelaide Thurston in Polly Primrose 11; excellent co.; big business. West's Minstrels 13; fine co.; audience highly pleased. Hidden Crime 14. Sign of the Cross 15. Human Hearts 16. Marriage of Kitty 17. Murray and Mack in An English Daisy 20. Village Parson 23. Faust's Minstrels 24. Babes in Toyland 27. Why Women Sin 28.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Peggy from Paris 10; good production; S. R. O. Little Homestead 12; poor performance; fair audience. Al. G. Field 13, 14; excellent performance; capacity. A Hidden Crime 16. Marriage of Kitty 17. Murray and Mack 18. Harry Beresford 19. Village Parson 20. Daily and Everheart 23. Miss Bob White 24. Sultan of Sulu 25. Why Women Sin 27. Charles Hanford 28, 29. Babes in Toyland 30.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): George Sidney in Busy Izzy 7; splendid co.; capacity. Happy Hooligan 8; fair co. and business. Adelaide Thurston in Polly Primrose 10; splendid performance; business good; Miss Thurston favorite here. Sign of the Cross 14; good business and co. Fatal Wedding 15. Marriage of Kitty 16. Human Hearts 17. Village Parson 24. Murray and Mack 26. A Royal Slave 30. W. M. BARROW.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Ward and Wade's Minstrels 7; fair house; co. not up to expectations. James Boys in Missouri 9; fair house and co. Swallow and Markle's Floating Opera 20. Weary Willie Walker Dec. 11. Josh Spruceby 12.——ITEM: Kersands' Minstrels 8 at Odd Fellows' Hall to S. R. O. Could not play Opera House on account of Manager Hebert cutting all colored performances out.

LAKE CHARLES.—OPERA HOUSE (W. A. Finney, mgr.): Forbidden Land 7; excellent co.; S. R. O. Happy Hooligan 9; co. very poor; fair business. Burgomaster 12; good co. and business. Hidden Crime 13; co. and business fair. James Boys in Missouri 16. Twelfth Night 18. Convict's Daughter 20. Fatal Wedding 22. Kersands' Minstrels 24 Under Southern Skies 27. Silver Slipper Dec. 1.

THIBODAUX.—OPERA HOUSE (Frank Hoffmann and Sons, mgrs.): Shipman's Twelfth Night 8; large business; delighted, appreciative audience. Last Rose of Summer 11; good business; performance very good; co. well balanced. James Boys in Missouri 13; small business; co. very poor.

JENNINGS.—OPERA HOUSE (W. Krielow, mgr.): Tried for Her Life 4; good performance; fair audience. A Hidden Crime 11; performance and business fair. Lauric (magician) 14. W. B. Patton in Last Rose of Summer 16.

LAFAYETTE.—FALK'S OPERA HOUSE (M. Mayer, mgr.): James Boys in Missouri 12; fair co. and house. Minister's Son 20. Convict's Daughter 21. A Devil's Lane 30.

FRANKLIN.—AUDITORIUM (Abel and Borah, mgrs.): Shipman's Twelfth Night 13; good house; co. excellent. W. B. Patton in Last Rose of Summer 14. Kersands' Minstrels 16. Fatal Wedding 17.

MORGAN CITY.—EVANGELINE THEATRE (S. Loeb, mgr.): Twelfth Night 11; S. R. O.; very good co. Last Rose of Summer 13; big house; very good co.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Edward Blondell in Lost Boy highly pleased large audience 9; good co. Why Girls Go Wrong 10; good business; co. and performance satisfactory. 'Way Down East 11, 12; three large audiences; co. capable; performance enjoyable. E. V. Phelan's Musical Comedy co. opened season 14-19 to packed house; co. and performance fine. Clara Turner 21-26 (except 25). W. H. Thompson in Secret of Polichinelle 25. Quinlan and Wall's Minstrels 28. Crollius Comedy co. 29-Dec. 3. Myrkle-Harder co. 5-10.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Why Girls Go Wrong 8; medium house; performance very ordinary. Florence Corbin co. 10-12 opened to good house in Last Witness. Other plays: Midnight Curse, A Soldier's Honor, Gypsy's Revenge, Child of the Forest; co. and performances poor. David Harum 15. Down our Way 17 canceled. Rice's Stock co. 21-26. Sky Farm 29. Quinlan and Wall's Minstrels Dec. 1. Ben F. Mack 5-10 (except 8). Factory Girl 8.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Florence Corbin co. opened 14-19 to large house in Last Witness; seemed to please; co. fair, but specialties not up to average; business fair during week. Sky Farm 22. Quinlan and Wall's Minstrels 25. Bates and Heath Dec. 1-3. Little Princess 8. Factory Girl 15. Ed Blondell 11 canceled.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, props.): Jere McAuliffe co. 7-12 (except 11); light business. Richard Mansfield in Ivan the Terrible 11; large house. David Harum 14; small business. Clara Turner co. 15-19 opened to good business. Bertha Galland in Dorothy Vernon 21. E. V. Phelan Opera co. 22-26. Sky Farm 28.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Richard Mansfield in Ivan the Terrible 12; large and delighted audience. 'Way Down East 14; good house. Why Girls Go Wrong 15, 16; fair business. David Harum 17-19; big house; co. good. Secret of Polichinelle 22, 23.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Edward Blondell in Lost Boy 10 pleased large audience; co. up to standard. Why Girls Go Wrong 12; performance good; well filled house.

BRUNSWICK.—TOWN HALL THEATRE (Harvey J. Given, agent): Down Our Way 15 canceled. Herald Square Comedy co. 18. St. John Band and Concert co. 23.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Sky Farm 26.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and mgrs.): King Dodo 9; pleasing performance; large audience. Looping the Loop 11; fair performance; good business. Viola Allen in a Winter's Tale 12; large, representative audience; excellent co., scenery and costumes. No Wedding Bells for Her 14; two performances; fair business. Rachel Goldstein 16. Beauty Doctor 19. Span of Life 24. Brown's in Town 26. Chester De Vonde Stock co. 28-Dec. 3. Happy Hooligan 5 canceled. His Majesty and the Maid 8. Castleton Opera co. 10. Garside Stock co. 12-17.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Charles Hawtrey in Message from Mars 14; excellent co.; deserved better patronage. Lorraine Hollis 15-17 in Forget Me Not, Hearts of Stone, Camille; good performances and business. Sherlock Holmes 21. Thou Shalt Not Kill 24.

SALISBURY.—ULMAN GRAND OPERA HOUSE (I. Ulman, mgr.): Lorraine Hollis 10; good performance and business. George Macumber, Pictures of Japan, 14; good business; pictures fine. Janie 23. Waif of the Sierras 30.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Harcourt Comedy co. 8-12; attendance last half of week good. The Fays 14-19 (except 16) opened to large attendance; strong favorites here; week of good business will be result. Bertha Galland in Dorothy Vernon 16; co. stronger than that of last season; attendance good. May Fiske co. 21-26 (except 23) in Thelma, M'liss, Ticket of Leave Man, Queen of Shantytown, Lady Peggy, A Soldier's Sweetheart, As You Like It, Nellie the Newsgirl, Power of the Cross. A Chinese Honeymoon 23. Beauty and the Beast 28-30. Fenberg Stock co. Dec. 1-3.——BIJOU (Henry Myers, mgr.): Amateur Vaudeville Contest 10-12 brought forward largest list of amateurs ever seen at one time on stage here; acts of all kinds, some good enough for professional stage; stage fright claimed many victims; best among long list were Stocks and Bonds (a good stage name), Baby Howard, daughter of late Harry Howard; St. Lawrence Brothers, and Anger and Hanley; in all, it was good performance and reflected credit on city; attendance fair. Unwritten Law 14-16; co. excellent; attendance fair. Whoop-De-Doo 21-26.——ITEM: W. H. Shine, of this city, manager of Harcourt Comedy co., was entertained by his many friends.

WORCESTER.—THEATRE (James F. Rock, res. mgr.): Bertha Galland in Dorothy Vernon 11; large and appreciative audience. Other Girl 12; enthusiastically received by large audience; excellent co. Beauty and the Beast 14-19; good production; well received; good house. Parsifal 21. Piff, Paff, Pouf 23. A Chinese Honeymoon 24. Schumann-Heink 25. Tenderfoot 26. Secret of Polichinelle Dec. 1. Yankee Consul 3.——FRANKLIN SQUARE THEATRE (J. H. Murphy, res. mgr.): A Trip to Egypt 14-19; pleasing performances; satisfactory business. Captain Barrington 21-26.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Richard Mansfield in Ivan the Terrible 10; fine audience. Daniel R. Ryan 11, 12; good houses. Bennett-Moulton co. 14-19 drew fairly and pleased. Plays: Belle of Virginia, Daughter of the People, By the King's Command, Fatal Coin, Shipwrecked, A Jealous Wife, Lady of Lyons, Shadowed Lives, Lyndon Bank Robbery, Sidelights of New York. Frankie Carpenter co. 21-26.——COLONIAL (Weber and Rush, mgrs.): Over Niagara Falls pleased good houses 10-12.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilfillan, mgr.): 'Red Feather, with Grace Van Studdiford in title-role, gave enjoyment to large house 9. William Faversham, with excellent support, in Letty 14 did well with play not worth doing at all. Small, but appreciative house heard Victor's Band 15. Dolmetsch 17. 'Way Down East 19. Parsifal in English 23.——ITEM: A threatened attack of pneumonia has detained William Faversham in town since the performance of 14. Ira Dawson for the present substitutes.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Myrkle-Harder co. 7-12; good business and co. Dot Karroll Comedy co. 14-19 opened to full house; poor co. Plays: A Night in Chinatown, A Titled Outcast, Heart of Virginia, Maid of the Mill, Gold King, Moonshiners, Moths of Society. 'Way Down East 21. Paula Edwardes in Winsome Winnie 22. When Women Love 23. Parsifal 24. Fortune Teller 25. Girl from Kay's 26.——ITEM: Henry Gaines Hawn will give a recital in Methodist Episcopal Church 17.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Harvey and Gage Comedy co. 4-12 (except 10); initial engagement here; good business. Plays: Rachael Goldstein, A Nutmeg Match, A Fair Rebel, In North Carolina, Parish Priest, Hearts of the Blue Ridge, Nobody's Claim, A Tennessee Romance, Queen of Chinatown. Other Girl 10; fine co.; large and pleased audience. Thurber and Nasher co. 14-19 (except 18) opened in Jim Bludso to full house. Daniel R. Ryan co. 21-26. Factory Girl 29. Tenderfoot 30. Chinese Honeymoon Dec. 1. Sky Farm 3.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, mgr.): Bennett-Moulton co. closed successful engagement 7-12. Nance O'Neil in Magda 14; S. R. O.; entire satisfaction. A Chinese Honeymoon 15; fair house; co. and play good. New York Day by Day 16. Socialist Club Minstrels (local) 18. Bertha Galland in Dorothy Vernon 19. Jere McAuliffe co. 21-26. Frankie Carpenter co. 28-Dec. 3. Girl from Kay's 5. May Fiske co. 6-10. Lampham Band 15.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): Klark-Urban co. 7-12; satisfaction. Myrkle-Harder Stock co. 14-19 (except 15). Other Girl 15; well received. Paula Edwardes in Winsome Winnie 21. 'Way Down East 22. Dot Karroll co. 23-26.——RICHMOND THEATRE (William P. Meade, mgr.): King Dodo 21; large advance sale; co. breaks into week of vaudeville; same plan will be carried out during balance of season; occasional one-night stands being secured.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): Dot Karroll's Stock co. 7-12; good co.; excellent business. Victor's Venetian Band 15; small attendance. Shadows on the Hearth 21, 22. Mrs. Wiggs 23. Fortune Teller 24.——THE EMPIRE (T. F. Murray, mgr.): Minister's Daughter 10-12; satisfactory performances; good business. A Woman's Struggle 14-16; well received. Over Niagara Falls 17-19 opened to fair house. New York Day by Day 21-23. A Parish Priest 24-26.

FITCHBURG.—CUMINGS THEATRE (Wallace and Henocksburg, lessees and mgrs.; J. R. Oldfield, res. mgr.): Parada (local) 7-12 closed to poor business. Other Girl 14, minus Lionel Barrymore, pleased good house. Nance O'Neil in Magda 15; excellent satisfaction; packed house. Chinese Honeymoon 18. Bennett-Moulton co. 21-26, 28. Black Mask 29. Henrietta Crosman in Sweet Kitty Bellairs 30. Girl from Kay's Dec. 1.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): May Fiske co. 14-19 (except 15). Plays: M'liss, Lady Peggy, A Soldier's Sweetheart, Thelma, Hawkshaw the Detective, As You Like It, Nellie the Newsgirl; fair business. Bertha Galland in Dorothy Vernon 15; small audience. A Chinese Honeymoon 21. Fenberg Stock co. 22-26. Richard Carle in The Tenderfoot 29. Sleeping Beauty and the Beast Dec. 1-3.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Bertha Galland in Dorothy Vernon 12; fair house; excellent performance. Fenberg Stock co. 14-19; good business. Plays: Fallen by the Wayside, Little Red Riding Hood, Dealers in White Women, Queen of the White Slaves, A Young Heiress.

WEBSTER.—MUSIC HALL (Charles H. Whitney, res. mgr.): Under Two Flags (local) 17-19; exceedingly creditable presentation; overflowing house at opening. 'Way Down East 18.——ITEM: Arrangements have been made to present Under Two Flags in Oxford, Southbridge, and Putnam by local co.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Frankie Carpenter co. 14-19; good houses. Plays: A Kentucky Girl, Lord Chumley, Miss Blythe of Duluth, A Queen of Rags, Pawn Ticket 210, Lisbeth of Hickory Hollow, My Dorothy. Bennett-Moulton Comedy co. 21-26.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, mgr.): When Women Love 21. Katherine Ridgeway Concert co. 25.

SALEM.—THEATRE (G. B. Cheatham, mgr.): Jere McAuliffe co. 14-19 (except 16). A Chinese Honeymoon 16.

MICHIGAN.

GRAND RAPIDS.—POWERS (W. T. Ledeboer, mgr.): Billionaire 12; Thomas Q. Seabrooke and excellent co.; capacity; splendid satisfaction. Eben Holden 24.——MAJESTIC (L. Delamater, mgr.): Marie Wainwright in splendid portrayal of Twelfth Night 10-12; good business. Buster Brown opened 13-19 and will do record breaking business. David Harum 20.——GRAND (O. Stair, mgr.): Ten Nights in a Bar Room 10-12; fair business. Escaped from the Harem 13-16 opened to good house. A Midnight Marriage 17-19.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Marie Wainwright in Twelfth Night 8; crowded house; unusually fine co. and production. 'Way Down East 12; large business; very good co. David Harum 15. Quincy Adams Sawyer 16. Mummy and the Humming Bird 21. Roselle Knott in Cousin Kate 24.——JEFFERS THEATRE (T. D. Bamford and Sam Marks, mgrs.): On the Bridge at Midnight 6-9; good business. For His Brother's Crime 13-19 opened to good business.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): The Billionaire 10 displeased good house. Alone in the World 11 pleased light house. Howe's Moving Pictures 12, 13 pleased fair houses. Wilton Lackaye in The Pit 15 pleased good house. Suwanee River 24. Princess of Panama 25. Quincy Adams Sawyer 28. David Harum 29.——ITEM: Manager Smith has disposed of his book and wall paper store and will now devote his entire time to Post Theatre and bill posting.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Price of Honor 10; good house and co. On the Bridge at Midnight 11 pleased large audience. Buster Brown 12; packed houses matinee and evening; excellent co. Wilton Lackaye in The Pit 14; excellent co.; S. R. O.; very fashionable audience. 'Way Down East 19. Salisbury's Orchestra 21. On the Suwanee River 23. Driven from Home 25. David Harum 26. Roselle Knott in Cousin Kate 28.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): London Gaiety Girls 9; fair house and attraction. A Boy of the Streets 10; poor satisfaction; light house. On the Bridge at Midnight 12; good house; pleased. Boos' F. I. B. Band 13; large house; thoroughly pleased Village Postmaster 15. Wilton Lackaye 16. 'Way Down East 17. Sam T. Jack's Burlesquers 18. Eben Holden 19.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Ferris Comedians 7-12; splendid co.; good satisfaction. Plays: Sherlock Holmes, Detective, Man's Enemy, Scout's Revenge, Midnight Dispatch, As You Like It, Cinderella, Young Mrs. Winthrop. Eben Holden 17. Howe's Moving Pictures 22. Quincy Adams Sawyer 25.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): 'Way Down East 11; satisfaction; crowded house. David Harum 16. Quincy Adams Sawyer 17. Mummy and the Humming Bird 19. Jessie Bartlett Davis 24. On the Suwanee River 26. Cousin Kate Dec. 3. Bonnie Brier Bush 5. Human Hearts 6. Forbidden Land 7.

OWOSSO.—OPERA HOUSE (C. Melenbacher, mgr.): Quincy Adams Sawyer 10; small house; good co.; fine attraction. 'Way Down East 14 pleased small house. Lillian Lyon Stock co. 17-19. Eben Holden 22. Redgman Concert co. 26. Two Johns Dec. 1. Rose Brothers 6. Alone in the World 9. Uncle Hez 16. Dr. Jekyll and Mr. Hyde 20.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Angell's Comedians 7-14 pleased large audiences. Plays: Signal of Liberty, Folks Back East, Our American Cousins, Village Vagabond, A Secret Marriage, Sunset Mines. Mack and Armour 17-21. Frank E. Long co. 28-Dec. 4.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Powell-Portello co. 10-12 opened in East Lynne; manager left co. 10, who filled engagement by giving vaudeville performances and moving picture entertainments to fair houses. Murray and Mack 17-19. Heber-Edison 22. Thelma 29.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Holty Tolty 10; excellent co. and house. Price of Honor 12 pleased good houses. Himmelein's Imperial Stock co. 14-19. 'Way Down East 21. Haskell's Indian Band 22. David Harum 28. Sam T. Jack 29. Quincy Adams Sawyer Dec. 1.

ST. JOHNS.—ALLISON THEATRE (O. L. Elsler, mgr.): Quincy Adams Sawyer 11; excellent satisfaction; good house. Lyman H. Howe's Moving Pictures 16 pleased fair house. Haskell's Indian Band 17. Sheffield-Hartman co. 28-30 canceled. Cleveland Ladies'

THE CHRISTMAS MIRROR

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THE SAME RATES AS THE REGULAR ISSUE.

THE DRAMATIC MIRROR, 121 West 42d St., New York

Burch, mgr.): A Jolly American Tramp 10; good co.; pleased fair audience.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Walker Whiteside 18. Katzenjammer Kids 26. Sign of the Cross 7.

MISSISSIPPI.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, mgr.): Adelaide Thurston in Polly Primrose 5: Miss Thurston's first visit; play and players became popular. Hot Old Time 9 pleased fair house. West's Minstrels 10; good performance; fair house. George Sidney in Busy Izzy 12; good performance and co.; good house. Marriage of Kitty 14; entire co. pleased; paying house. Sultan of Sulu 17. Sign of the Cross 21. Murray and Mack in An English Daisy 23. Village Parson 25. Babes in Toyland 26. Huntley-Moore co. 27-Dec. 3.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Happy Hooligan 7; fair co. and business. George Sidney in Busy Izzy 9; good co.; large house. West's Minstrels 11 pleased fair attendance. Bettina Gerard and Max Figman in Marriage of Kitty 12; well satisfied good business. Capt. Richard P. Hobson 14. Miss Bob White 15. Sultan of Sulu 16. Sign of the Cross 18. Murray and Mack 22. Babes in Toyland 23. Silver Slipper 24. Charles B. Hanford 30.

NATCHEZ.—BAKER-GRAND (Clarke and Gardner, mgrs.): Busy Izzy 8; co. good; business excellent. Adelaide Thurston 9; co. excellent; capacity. Sultan of Sulu 14. Marriage of Kitty 15. Sign of the Cross 16. Silver Slipper 23. Babes in Toyland 24. Murray and Mack 25. A Royal Slave 29. Howe's Pictures 30. Helen Grantley Dec. 7. Dolly Varden 10. Huntley Moore Stock co. 12, 14-17. Warde and Kidder 13.

JACKSON.—THE CENTURY (V. Otis Robertson, mgr.): Busy Izzy 10; large house; pleased. Marriage of Kitty 11; play and co. well received; fair house. Miss Bob White 14. Sultan of Sulu 15. Sign of the Cross 17. Babes in Toyland 21. Silver Slipper 22. Murray and Mack 24. A Royal Slave 26. Elks' Club Dec. 4. Huntley Moore Stock co. 5-8. Dolly Varden 9, 10.

COLUMBUS.—OPERA HOUSE (H. H. Humphris, mgr.): Hoyt's Comedy co. 7-12, presenting Knobs o' Tennessee, Deadwood Dick, Our Foxy Grandpapa, Beyond the Law, An American in Europe; fair business; S. R. O. opening night. Barlow and Wilson's Minstrels 16. Two Little Waifs 17. Babes in Toyland 19.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (C. Heuck, mgr.): W. B. Patton in Last Rose of Summer 7; good co. and business. Ward's Minstrels 10; business and co. fair. Murray and Mack in English Daisy 23. Howe's Moving Pictures 28. Peyton Sisters Dec. 5-7. Ghosts 10. Happy Hooligan 15.

MERIDIAN. — GRAND OPERA HOUSE (L. Rothenberg, mgr.): Marriage of Kitty 9; excellent satisfaction; full house. Murray and Mack 10; delighted large audience. Miss Bob White 12; excellent performance; S. R. O. Silver Slipper 21. Two Little Waifs 22. Herrmann the Great 26.

M'COMB CITY.—NEW OPERA HOUSE (A. J. Hackett, mgr.): Shipman's Twelfth Night 7; good co. and house. Barlow's Minstrels 8; good co.; S. R. O. Minister's Son 10; excellent co.; good house. Uncle Josh Spruceby 19.

MISSOURI.

ST. JOSEPH.—LYCEUM THEATRE (C. U. Philley, mgr.): Royal Lilliputians 6, 7 in Sinbad; big business; play well staged. Edward Morgan in Eternal City 8; large and appreciative audience. Eva Tanguay in Sambo Girl 9 pleased big crowd; good co. and performance. Nat M. Wills in A Son of Rest 10 drew well; excellent co.; well put on. Ben Hendricks 11, 12 in Ole Olson; good business. Out of the Fold 13. Richards and Pringle's Minstrels 14. To Die at Dawn 15. Ward and Vokes 17. Nellie the Newsgirl 19. Williams and Walker 20. Babes in Toyland 21, 22. Sign of the Four 23. York State Folks 24. Forbidden Land 25, 26. A Desperate Chance 27-29. Royal Chef 30. Toodles in Posterland (Elks) Dec. 6, 7.==LYRIC THEATRE (H. Walter Van Dyke, mgr.): Van Dyke co. presented Kathleen Mavourneen 6-12; usual heavy business; Manager Van Dyke is giving us nothing but good performances and people have shown their appreciation by filling his house nearly every night since opening performance. Sapho 13-19.

JOPLIN.—CLUB THEATRE (L. F. Ballard, mgr.): Tim Murphy in Two Men and a Girl 7; as usual, large patronage and liberal applause. Out of the Fold 8; good business; earned it with excellent co. Why Women Sin 11; very clever co.; good business. In Old Kentucky 13; one of largest houses of season; S. R. O. sign up before door was open; co. fine. A Desperate Chance 16. Thoroughbred Tramp 17. Why Girls Leave Home 19. Forbidden Land 20. Old Cross Roads 24. Maloney's Wedding 25. Two Merry Tramps 26. Lyman Twins 27. Peck's Bad Boy 28. Peggy from Paris 30.

BOONVILLE.—STEPHENS' OPERA HOUSE (Stephens and Hickman, mgrs.): At the Old Cross Roads Oct. 27; good co. and business. Sign of the Cross 4; excellent co.; big business. Edward N. Hoyt in Hamlet 7; satisfactory co.; poor business. Lyman Twins 10; A1 co.; nice business. Why Girls Leave Home 11; bad business. Columbia Opera co. 21. Two Penitentiaries 22. Under Southern Skies 25. Beach and Bower's Minstrels 30.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, mgr.). Out of the Fold 7; satisfaction; fair house. Madame Elsie De Tourney 8; mediocre co. and business. Nat M. Wills in A Son of Rest 11; capacity; excellent performance; best audience this season. Why Girls Leave Home 12 pleased two fair houses. Peck's Bad Boy 15. Two Penitentiaries 19. Under Southern Skies 24. Porter J. White's Faust 26.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): Lyman Twins 9; splendid performance; poor business. Sign of the Cross 11; strong play; well cast; medium business, account no advertising, lost paper. Mugg's Landing 15; good business. Everyman 22. Mangus Players in Comedies 24. Countess Elsie De Tourney in Mary Stuart Queen of Scots. 28. McDermott and Diamond Brothers' Minstrels Dec. 2. Under Southern Skies 7. Irish Pawnbrokers 14.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Why Girls Leave Home 9; co. just fair; business fair. Sign of the Cross 10 pleased good house. Edward N. Hoyt in Hamlet 11; co. fair; business poor. Mugg's Landing 14; business and co. fair. Jack Hoeffler's No. 1 Show 17-19. Everyman 21. Dodge and Bowman co. 24-26. Jack Hoeffler (return) 28-Dec. 3.

SPRINGFIELD.—BALDWIN THEATRE (George H. Olendorf, mgr.): Two Little Waifs 7; house fair. Tim Murphy in Two Men and a Girl 8; full house; excellent performance. When a Man Marries 9; house poor, but pleased. Why Women Sin 10; house fair. In Old Kentucky 10 pleased audience. A Desperate Chance 15. Michael Strogoff 17. Forbidden Land (return) 19.

AURORA.—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): Sign of the Cross Oct. 25; splendid performance; big business. Moonshiner's Daughter 2; good performance; packed house. Two Little Waifs 8; performance pleased; people turned away. Peck's Bad Boy 23. Two Merry Tramps 25. Breckenridge Stock co. Dec. 12.

MOBERLY.—HALLORAN'S THEATRE (O. Halloran, mgr.): Hamlet 8 pleased small house. Van Dyke and Eaton co. 14-19. Dodge and Bowman co. 21-23. Mugg's Landing 24. The Jeffersons 25. Out of the Fold 29. A Thoroughbred Tramp Dec. 1. Under Southern Skies 3.

DE SOTO.—JEFFERSON THEATRE (Leon Herrick, mgr.): Mugg's Landing 2; good performance and business. A Royal Slave 7; excellent performance; large and appreciative audience. Field's Minstrels 19. A Thoroughbred Tramp Dec. 2.

TRENTON.—NEW HUBELL THEATRE (W. W. Hubell, mgr.): Columbia Opera co. 10; excellent co.; perfect satisfaction; fair house. Wood and Ward 12. Beach and Bowers' Minstrels 18. Mugg's Landing 22. Wallack's Theatre co. 24-26.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Michael Strogoff 8 failed to appear; no notice. Madame Elsie De Tourney 14. Why Girls Leave Home 16. Peck's Bad Boy 21. Boston Comedy Orchestra 22. Banker's Child 25.

KIRKSVILLE.—HERRINGTON OPERA HOUSE (F. M. Herrington, mgr.): Edward N. Hoyt in Hamlet 9; good business; fine support. Columbia Comic Opera co. 11; good co.; pleased. Sambo Girl 17. Mugg's Landing 19.

LOUISIANA.—PARKS' THEATRE (Druey Parks, lessee and mgr.): Dodge and Bowman co. 14-16. Fatal Scar 17. Everyman 19. Holy City 25. 'Way Out West 26.

POPLAR BLUFF. — FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): A Royal Slave 8; S. R. O.; performance good. Uncle Josh Perkins 19. Oliver Twist 21.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Columbia Opera co. 17.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Land Markward, mgr.): Peck's Bad Boy 12; good co. to small house. Two Merry Tramps 19.

MONTANA.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Florence Roberts in Marta of the Lowlands 10 delighted large audience. Thomas Jefferson as Rip Van Winkle 11; fine co.; fair house. Jim Jeffries in Davy Crockett 21.==ITEM: Melbourne MacDowell joined Florence Roberts co. here 10, playing part of Manelich for first time. He looked the part and played it well.

BUTTE.—BROADWAY (Dick P. Sutton, mgr.): Frank Daniels 9; big business; excellent co.; good music. Thomas Jefferson 10; fair business. Maloney's Wedding 11, 12; a frost. Florence Roberts 13-19. Sis Hopkins 20, 21. Jeffries in Davy Crockett 22, 23. Princess Chic 24, 25. Yon Yonson 27, 28. Mason and Mason 29, 30.

HELENA.—THEATRE (J. H. McMillan, mgr.): Frank Daniels in The Office Boy 8; S. R. O.; excellent performance. Florence Roberts in Zaza 10; good house; matinee 11 in Adventures of Lady Ursula; good house. Florence Roberts with Melbourne MacDowell 11 in Marta of the Lowlands; good house.

NEBRASKA.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): Devil's Auction 10; good business. Edward Morgan in Eternal City 14; house crowded; appreciative audience; receipts $55 greater than last season. Sign of the Four 15. Shore Acres 16. Tim Murphy 19. York State Folks 21. Williams and Walker 23. Forbidden Land 24.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): At the Old Cross Roads 10; good business and performance. Piano Recital (local) 11; large and appreciative audience. Devil's Auction 12; big business; pleasing performance. On the Bridge at Midnight 15. Shore Acres 18. Musical Extravaganza co. 24.

NORTH PLATTE.—LLOYD OPERA HOUSE (Charles Stamp, mgr.): Great Treville co. 23, 24. Breezy Time Dec. 2. A Texas Steer 7. Modern Viking 14. Hills of California 20. Heart of Chicago 26.

FREMONT.—LARSON THEATRE (W. A. Lowry, mgr.): Devil's Auction 9; co. and house fair. Sign of the Four 14; fair business. To Die at Dawn 17. On the Bridge at Midnight 19. Her Only Sin 24. A Modern Viking 30. Faust Dec. 2.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): A Gay Matinee Girl 7; poor co. and house. To Die at Dawn 16. Sign of the Four 18. New York State Folks 22. Nettie the Newsgirl 24. A Bunch of Keys 29.

YORK.—AUDITORIUM (Joe Brown, mgr.): Two Orphans 15. Other People's Money 19. A Gay Matinee Girl 22. Her Only Sin Dec. 2.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, mgr.): Devil's Auction 12; good performance and house.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): A Chinese Honeymoon 11; fair house; co. medium. 'Way Down East 16. Sky Farm 19. Quinlan and Wall's Minstrels 24.==PARK THEATRE (John Stiles, mgr.): New York Day by Day 10-12; good business; pleased. Escaped from Sing Sing 14-16; large and well pleased houses; only bad feature name. Parish Priest 17-19. A Trip to Egypt 21-23. Bob Fitzsimmons 24-26..

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): A Chinese Honeymoon 9; fair house; fairly pleased. Down Our Way 12 canceled. Aubrey Stock co. 14-19 opened with A Romance in Ireland to good attendance. Other plays: A Great Temptation, Toll Gate Inn, Nell Gwynne, A Woman's Devotion, A Spy of Port Arthur, Adrift in the World, Lost in New York, Why Girls Go Wrong 21.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): A Chinese Honeymoon 12 and 'Way Down East 15; good houses; receipts practically identical. Escaped from Sing Sing 18. Why Girls Go Wrong 19. Quinlan and Wall's Minstrels 21. Fiske Stock co. 22-26. Sky Farm Dec. 1. Girl from Kay's 2.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): The Middleman 10; fine performance; large house. New York Day by Day 14; fair performance and house. Escaped from Sing Sing 17. Sky Farm 18. Quinlan and Wall's Minstrels 22.

NASHUA.—THEATRE (A. H. Davis, mgr.): Fenberg Stock co. 7-12; large houses. A Chinese Honeymoon pleased good house 14 at advanced prices. Why Girls Go Wrong 17.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): When Women Love 14 deserved better house. Sky Farm 17.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): A Trip to Egypt 24.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Lawrance D'Orsay in The Earl of Pawtucket 11; large and delighted audience. Grace Von Studdiford in Red Feather 12 captivated large house; supporting co. fine. Sergeant Kitty 14; large audience. Frederic R. Burton and Ojibway Indians 22. Lew Fields' Stock co. 24. Piff, Paff, Pouf 25. Vogel's Minstrels 26.==STATE STREET THEATRE (Frank B. Shulters, mgr.): Heart of Maryland 10-12; large houses; performance very satisfactory. Scottish Reformation 14, 15; good production. A Working Girl's Wrongs 16; big business; pleased.
ALBERT C. D. WILSON.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.; Grant S. Riggs, bus. mgr.): Female Detectives drew big houses 10-12; co. excellent; scenic effects very elaborate. Russell Brothers in the Female Detectives, were as amusing as ever, and kept audience in continuous laughter. On Thanksgiving Day 13-16; S. R. O.; co. capable; scenery superb. Joe Welch 17-19. Little Church Around the Corner 20-24.
THOMAS J. McALEER.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): A Bell Boy 10; light business; performance handicapped by co.'s poor piano player; seems he was unfamiliar with score. Ault Belgarde Amusement co. 14-16. Plays: Northern Lights, Sergeant James, Governor of Kentucky, Jack o' Diamonds; business opened good; co. might be improved. Josh Spruceby 19. A Circus Day 21. A Missouri Girl 24. Harvey and Gage Comedy co. 28-Dec. 3.

ASBURY PARK.—PARK OPERA HOUSE (H. J. Garrity, mgr.): Maro (magician) 11; very good business. A Bell Boy 14; co. and business good. Uncle Josh Spruceby 15. Ault-Belgarde co. 17-19. Thorne Dramatic co. 21-26 canceled. Robert B. Mantell Dec. 1 canceled.==ITEMS: Manager Garrity has leased local theatre for term of years.—Paul C. Walton, local correspondent for MIRROR, has returned from his honeymoon to St. Louis and the West.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (John D. Flynn, mgr.): Lillian Mortimer in A Girl of the Streets 10, 11; fair co. and business. Buster Brown 15 pleased large audiences; two performances; co. fair. A Circus Day 17-19. Bennett-Moulton Stock co. 20-26. Atlantic City Singing Society 28. Funny Side of Life 30.

BRIDGETON.—CRITERON THEATRE (Ed. B. Moore, mgr.): Uncle Josh Spruceby 12; co. pleased; business good. Buster Brown 14; good performance; large house. A Bell Boy 19. Too Prod to Beg 21. Strange Adventures of Amos Skeeter 24. Missouri Girl 26. Funny Side of Life 29.

PATERSON.—OPERA HOUSE (John J. Goetchins, mgr.: Emma Bunting co. 14-19 in To Be Buried Alive, Golden Giant, A Runaway Match, Daughter of the South, Lighthouse Robbery; good audiences; co. pleased. Stain of Guilt 21-23. Volunteer Organist 24-26.

RED BANK.—OPERA HOUSE (Henry J. Garrity, mgr.: Thorne Stock co. 10-12 opened it At Risk of His Life to fair business; Rip Van Winkle 11. A Bell Boy 15; good performance; business fair. Uncle Josh Spruceby 18.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): A Girl of the Streets 7-9; capacity at every performance; good co. Queen of the White Slaves 10-12; very sensational; good business; well pleased. The Peddler 14-16. Lighthouse by the Sea 17-19. A Ragged Hero 21-23.

PASSAIC.—OPERA HOUSE (W. Whitehead, mgr.): Frederick E. Wright Stock co. 10-12 in Northern Lights, Sergeant James, Governor of Kentucky; big business; good co. A Working Girl's Wrongs 15; good co.; capacity. A Bell Boy 21.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgrs.): Uncle Josh Spruceby 22. A Circus Day 26.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): Missouri Girl 18.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. P. Waring, mgr.): Two Little Waifs 8; good co. and house.

NEW YORK.

ELMIRA.—CASINO THEATRE (Gilbert Devine, mgr.: Remodeled and beautified, this house was reopened 14 to large business, which continued throughout week. Two musical comedies, A Bit of Nonsense and Scenes in Elmira was offering and pleased. ==ITEMS: Date for opening of new Lyceum Theatre has been definitely set, Feb. 22. House is now up to second balcony, and work is progressing rapidly.—W. Charles Smith, manager of the Lyceum, was re-elected president of the New York State Bill Posters' Association at Rochester 15.—Jessica B. Minges, well-known local singer, who has frequently appeared in amateur productions, has been signed by Henrich Conreid, New York. She will sing the Blind Girl in La Gioconda, Erde in The Rhinegold, one of the Three Dames in Meistersinger, and Shwertel in Walkura. She is the first American girl Manager Conreid has ever signed for solo work who has not had a course of study abroad.—C. A. Bird, formerly manager of the Shattuck Opera House, Hornellsville, has been engaged by Sam S. Shubert to direct the tour of Ada Rehan.—Other People's Money co., formerly owned by E. L. Johnson, of the city, has been sold to William Linsey.
J. MAXWELL BEERS.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.: Russell Brothers in The Female Detectives 14-16; attracted snug houses; play scarcely up to standard of this house, and was somewhat of disappointment. Volunteer Organist 17-19; good audiences and pleased. Missourians 21-23. Heart of Maryland 24-26.==BAKER THEATRE (Shubert Brothers, mgrs.; John E. Boyle, res. mgr.: An American Gentleman, with William Bonelli, satisfied fine attendance 14-16. Lights of Home 17-19; very liberal patronage. Way of the Transgressor 21-23. Wedded and Parted 24-26.==LYCEUM THEATRE (M. E. Wolff, mgr.: Savage's English Grand Opera co. to large and highly pleased audiences 14-19; universal satisfaction. Operas: Lohengrin, Carmen, Il Trovatore, Othello, Tannhauser, La Boheme, Cavalleria Rusticana, I Pagliacci; co. superb in every de-

(*Continued on page 23.*)

LETTER LIST.

Members of the profession are invited to use The Mirrors post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN

Ashworth, Marion, Nellie Adams, Lillian Austin, Carol Arden, Claude Albright.

Barlour, Iva, Gabrielle Barbier, Nettie Black, Melema Bardi, Mrs. T. D. Briscoe, Nina Black, Portia Belma, Katie Barry, Lorraine Buchanan, Marie Buchanan, Miss D. Bancroft, Bess Bruce, Frances Brendt, Marie Berir, Adah Bradley, Maud Blair, Emelie Benner, Blanche Brennan, Mrs. J. P. Barrett, Mrs. Brinker, Helen Bertram, Helen M. Brackett, Edna Bert, Margaret Brown, Anna Bartells, Louette Babcock, Iza Breyer, Mamie Barnes, Amelia Baird.

Closser, Louise, Marie Clifton, Beatrice V. Coffman, Helen Crindeville, Miss Carlotta, Adah Carlysle, Una Clayton, Mrs. Thos. C. Cook, Mrs. Clarence Codieux, Minnie Church, Bertie Calder, Carolie Clifton, Minnie H. L. Carpenter, Kathryn V. Cogliser, Mrs. M. Cleveland, Byrle Clendenning, Rachel Crothers, Mabelle Cameron, Kathryn Clark, Flo Cathcart.

Delmonte, Minnie, Katherine De Barry, Margaret Drew, Vinnie Daly, Loraine Dreux, Ethel Douglas, Aline W. Dailey, Dora Dean, Mrs. Wm. Dean, Nettie De Cairsey, Mrs. E. T. Doherty, Louise Dresser, Mrs. Geo. De Rapilac, Edna Doman, Ada Delmore, Dot Daly.

Emmett, Gracie, Mattie Earle, Mrs. Eaton, Jean Elspeth, Lola Edwards, Ella Engstrom.

Fuller, Ethel, Mrs. Maurice Freeman, Ann Fairchild, Eva French, Marguerite Favor, Eugenie Ford, Mrs. Harry Fielding, Sibyl Fledora, Elfie Fay, Minnie Fielding.

Gordone, Lenore, Mrs. Louise M. Granat, Grace Grete, Eva Goodale.

Huntington, Anna W., Josie Henderson, Grace Hayward, Kittie Hamilton, Mrs. Pemberton Hines, Nettie Hester, Florence Haynes, Mabel Husley, Jane Ha'l, Bernice Harte, Bessie Hoogart, Eleanor G. Hicks, Florence Haverleigh, Agnes Herndon, Miss M. Hamilton, Emma J. Haynes.

Ingham, Miss E. M., Marion Ivell.

Jourdan, Bertha M., Mrs. Benj. M. Jerome.

Kempel, Hattie, Amalie Karle, Amy Kingsland, Mamie Keogh, Ella Karr, Margaret Knight, Mary Kealty, Fanny G. Kress.

Lawrence, Effie K., Lorraine Lyons, Eastopia Lindquist, Rose Lennoine, Jessie Lancing, Leona Leslie, Annie Leonard, Jennie Linn, Irene Langford, Mary Lewis, Lora Lanning.

Miller, Gertrude, Edna Murella, Mrs. Frank Murphy, Miss E. Millward, Gertrude Millington, Miss Merton, Hattie Mills, Leo Mordant, Myrtle Marsh, Marie Madison, Carrie May, Lelia McIntyre, Kitty McNulty, Katharine McKey, Mary McCarthy.

Nesbit, Evelyn Florence.

Osthoff, Ethel I., Jane Oaker, Rita O'Neal.

Peters, Elanor, Lyda Powell, Lilian Isabel Palmer, Mrs. Sam Pickett, Adeline M. Pearce, Anna Pomeroy, Flolliatt Paget.

Ray, Ella, Agnes Roslyn, Jennie Ruppell, Eunice Raymond, Isabell Reber, Mabel Reese, Amy Robiere, Vera Rial, Margaret Ralph, Helen Raymond, Selena F. Royle.

Stewart, Katharine, Marion Singer, Marie Shotwell, May H. Schnabel, Sue Stillman, Florence Stafford, Margaret Sayres, Mrs. Gus Sohlke, Mrs. Harry Smith, Katherine Stanton, Marion Smart, Blanche Sharp, Norma Seymour, Blanche Sherwood, Mary Siegel, Marie Stewart, Nellie Stover.

Thill, Josephine, Lelia Thorne, Mrs. Brandon Tynan, Beatrice Thorne, Lillian Taylor, Helen Tuesart, Nellie Texand, Margie Teal.

Vaughn, Mabel Baum.

West, Margie, Mrs. Odell Williams, Evelina Wade, Dot Welsh, Madge E. Winders, Jessie West, Marion Wilson, Nellie B. Waters, Estelle Wiener, Florence Worden, Onska Worden, Marion Wright, Blanche E. Wood, Erma Walsh, Susann Willis, Ivah M. Wills, Ollie Woolford.

Zonne, Mrs. Floris E., Virginia Zollman, Rosalind Zeleska.

MEN

Applebee, J. K., Sydney Ainsworth, Sam Allen, Chris Allworth, Mr. Allison, Chas. S. Abbe, J. R. Amory, Gus Arthur, A. S. Anthony, Adams Bell Co.

Bowman, Wm., F. L. Buenger, Alf. G. Baker, Emile Bruguiere, F. A. Burgess, Walter Beemer, E. N. Black, F. S. Beresford, Percy O. Blein, Willard E. Blackmore, Claus Bogel, Jimmie Burrell, Frank Beal, Geo. Bowles, Chas. H. Bates, David Bagnall, Wm. Boodwell, Jno. W. Burton, Floyd R. Briggs, V. L. Bowman, H. Booker, Jos. B. Brady, Alb. Bruning.

Caurth, Burr, Harry M. Clark, Frank Campbello, E. N. Chase, Claude Cherry, Emmett Corrigan, Warren Condon, L. A. Cover, Chas. E. Colby, Lindsley Campbell, J. W. Carner, Will Corris.

Duggan, P. J., J. E. Dodson, Jos. Daily, Wm. H. Dupont, Edwin Dudley, Jno. F. Degez, W. E. Dowd, Jr., Fred Douglas, Herbt. Davies, Byron Douglass, Jean de Caussin.

Elton, Ernest, Edward Emery, Jay Elmont, Edwin T. Emery, Wm. E. Elmendorf, Jack Everhart, Billie Easton.

Flack, W. E., Edwin A Fowler, Leonard Fist, Geo. F. Farren, Jno. Fedris, W. S. Freeman, Wm. J. Ferguson, Fred Fairbanks, M. Freeman, Edward Fraser, Phil Fisher, C. A. Ferguson, Tom Flaven, Alb. Farrington.

Gotthold, Geo. W., Geo. Gould, Jos. M. Gaites, Wm. V. Gaffney, B. Grant, Harry Griffith, Jos. Gailbraith, Gardner and Maddern.

Hayes, Edward, Earl Hightower, Oliver T. Holden, Bert Harris, S. T. Hockley, H. Percy Hill, Carl Haswin, Jno. M. Hickey, H. Fletcher Harvey, Ed W. Hubbard, Jack Halstead, Alb. S. Howard, Lewis Heminway, Henry E. Hoyt, Oscar Handler, D. M. Henderson, Oscar Hodge, U. N. Hammell, Jas. A. Hester, Thos. Hickey, Two Hermans.

Johnson, Geo. A. D., Mark Johnson.

Kennedy, Joseph, P. Cohn Keene, Jacques Kruger, Geo. Kennington, J. W. Kilpatrick, Bernard Kahn.

Le Brandt, Jos., M. Ross Lewis, Wm. Lewis, E. Lehay, J. O. Liberman, Geo. Lyding, Dan'l L. Lacy, Edward Lwigle, Geo. P. Lloyd, Wm. Liebling, Geo. Le Guere, Nester Lennon, Phil E. Lowner, Jack Leslie, Lester Lonergan, Dick Little, W. H. Lytell, Alb. Lando, Geo. Leonard.

Miles, Benj. J., J. H. Mooney, Jno. A. Millon, W. Maebius, Walter Moore, Robt. Milton, Wm. Morris, S. Merritt, Chas. A. Moore, Tom Moore, W. R. Morse, L. B. Mason, J. J. Maloney, Fred E. Morse, Sam J. Munroe, Thos. F. Mulligan, Ed Mullen, Ed Maas, Jos. Manning, Chas. B. Middleton, Jas. Fred'k Malcolm, Fred'k Manley, Remy Marsano, F. E. Montgomery, Geo. Mack, Jno. J. Macfarlane, E. L. McIntosh, Sam A. McHarry, Rich'd McKee, Geo. McVean, N. A. McCullough, Jas. McDuff, Harry McDonough, Neil McNeill, Don McMillan, Melbourne McDowell, J. J. McClusky.

Northrup, Harry, Geo. Neville, Herman Noble.

O'Rourke, Eugene, Armagh O'Donahey.

Putz, F. A., Mark Pierce, Arthur J. Pickens, Wm. Plunkett, Geo. Pierdy, Geo. Parsons, Leon Parmett, Eddie Powers, W. E. Pringle, Edwin Patterson, Potter Family.

Reynolds, Barney, Jno. R. Ridlon, Jack Regan, Wm. H. Roche, Frank Richardson, Chas. Rush, Joe Roble, Alf. J. Russell, Harry Reavey, Walter Russell, Nat Rust, H. H. Richards, Jno. Rowe, Frank Roland, Chas. Riggs, J. K. Roberts, Royer Bros.

Sidwell, Al., Rich'd Sterling, Wm. Sullivan, Clinton Stuart, R. B. E. Smith, Geo. E. Sloan, Frank Sheen, Don M. Sullivan, Eddy Sawyer, S. S. Sylvester, Geo. Smith, Francis M. Siddons, Jos. C. Smith, Joe Sparks, Willard E. Simms, Jas. N. Smithers, Sam'l L. Studley, Joe Samuels, Clifford Standish, Edmund Sardiner, Harry B. Smith, Hugh E. Smith, Billy Summers, Seymour Silver, Winchell B. Smith, Wilkes Steward, Fred'k Siebke, Geo. Scotty, Geo. W. Sammis, Harry Stone, Al. G. Sevenson, Wm. G. Stewart, J. B. Swofford, David Seymore, A. Baldwin Sloane, Thos. L. Sanford, E. C. Stratton, Leonard R. Smith, Francis Stewart.

Thompson, Hallett, Frank Trenor, Ed Solliver, U. N. Tiffany, Jack Thayer, Bert E. Taylor, W. H. Thompson, Bertram Talbot.

Vosburg, Harold, Harry Van Meter, Cyril Vezina.

Wallace, Charley, Geo. A. Wood, Marshall C. Welch, Franklyn Whitman, E. L. Winchester, Geo. Weiss, Geo. Wilson, Star K. Walker, Horace Waldron, Leo H. White, Edsall Winthrope, Lorraine Westford, Francis Whitehouse, Joe Wilson, B. F. Wolcott, W. A. Whitacar, Franklyn Whitmar, Llewellyn Watkins, Tom Wilson, Geo. Winn.

REGISTERED MATTER.

Miss M. B. Moulton, Clara Paulet, Warden H. Adams, Frank E. Rowan, Lyman F. Tucker, W. Rhodes, D. H. Hunt, F. A. Demerest, Theo. L. Gamble..

MATTERS OF FACT.

C. Garvin Gilmaine joined A Royal Slave (Southern) co., playing his old part and has received strong press comment from the Southern papers for his work in the character of Padre Domingus.

Mr. and Mrs. James R. Stockdale are with M. W. Taylor's Why He Divorced Her, playing the juvenile leads. Mr. Stockdale is directing the play which is meeting with excellent business.

Daniel F. V. Flynn is playing leads in Rowland and Clifford's Over Niagara Falls (B) and will be with this attraction the rest of the season.

John Griffith is playing Macbeth in the principal cities of the South, to excellent business. His manager, John M. Hickey, will present him in another production next season.

Arnold Reeves has completed the one-act play that Maud Pratt Chase will use to make her debut in vaudeville. Its scenic production will make it one of the most expensive of acts.

A Hoosier Daisy co., under the direction of Benedict, Sweet and Allen, began its annual tour on Nov. 19, opening at Trenton, N. J. Bessie Clifton will be featured in the title role, supported by G. Harris Eldon, Mabel A. Bailey, Alice Walker, Mrs. Homer Drake, Jeanette Coleman, Alice Knowles, Jennie Cameron, Edward P. Dawson, George O. Morris, William R. Sloan and Edward Pingree.

Matt Grau, the agent and opera manager, is now organizing six opera companies to take the road after the first of the year.

Ada Gleason has retired from the operatic line and is successfully playing Lena in Arizona.

Bessie Clifford is given credit for a personal hit in How He Won Her, by the papers of Cincinnati.

APHIE JAMES.

Photo by Chickering, Boston, Mass.

Aphie James (Mrs. Louis James), whose portrait appears above, played the part of Louise for a week recently during the temporary absence of Grace George from the all-star cast of The Two Orphans. So successful was she in the role that she unmistakably pleased the press and public of Columbus, Indianapolis and Louisville, a notable achievement in supplying the place of a star. She also won high praise from the critics for her successful interpretation of Mrs. Le Moyne's role of the Countess for one performance in Chicago. Mrs. James is a young actress of admirable training, distinction and intelligence, and her recent success is but another added to her long list of legitimate characterizations. Of her work as Louise the Indianapolis "Sentinel" said: "Louise, the blind girl, won the sympathy of the audience from the start, and the actress justified it by her excellent work throughout," while the Columbus "Journal" commented as follows: "The Louise of Mrs. James was a revelation of gentleness, sweetness and grace without the usual simpering and whining. She sustained her part equally as well as any member of the cast." ***

MUSIC NOTES.

A large audience attended the People's Symphony Concert in Carnegie Hall on the evening of Nov. 8, the first of a new series of educational concerts for students and wage earners, given in co-operation with the People's Symphony Institute and the University Extension Society. The orchestra, consisting of seventy musicians, was conducted by F. X. Arens, who prefaced each orchestral number with a brief analysis. The composers represented were Weber, Mozart, Beethoven, Mendelssohn, Schubert, Loewe, and Bizet. The soloist, David Bispham, sang delightfully to the artistic accompaniment of Harold O. Smith.

Madame Johanna Gadski, who will not be heard in opera this year, began her concert tour under the management of Loudon G. Charlton with a song recital in Carnegie Hall on the afternoon of Nov. 10. A large and fashionable audience attended. Madame Gadski sang a group of German songs, a group of modern songs and an aria from Gotterdämmerung. Schubert's "Haidenröslein" and Wagner's "Schlummerlied" were among the delights of the afternoon. The entire programme was vociferously applauded, and the great singer was fairly deluged with beautiful floral offerings.

Rudolf Friml, the pianist who accompanied Kubelik on his tour three years ago, was heard in concert with the assistance of the New York Symphony Orchestra Thursday evening in Carnegie Hall. He is a pianist of rare accomplishment for a young man. He also appeared as a composer, playing a concerto in B flat. This did not, however, stamp him as a possible great composer of the future.

Elfriede Stoffregen was heard in piano recital in Mendelssohn Hall Thursday evening.

M. Vladimir de Pachmann gave a third piano recital in Mendelssohn Hall Saturday afternoon, Nov. 19. It was an entire Chopin programme. De Pachmann played as though inspired, and the large audience applauded him to the echo. He obligingly gave two encores at the close.

Eugen Ysaye, violinist, arrived on the *Kaiser Wilhelm* on Wednesday for a tour of seventy-five concerts, under the management of R. E. Johnson. The initial concert was given in Philadelphia Friday evening. His first New York appearance will be in Carnegie Hall Dec. 8.

Helen Niebuhr, a contralto of striking beauty, was heard in concert in Mendelssohn Hall Friday evening. She had the assistance of Hans Kronold, the 'cellist.

In Carnegie Hall Thursday afternoon Madame Gadski and David Bispham, assisted by Marguerite Hall and Kelley Cole, presented for the first time a Shakespearean song cycle by Grace Wassall. This was preceded by several groups of songs delightfully sung by Madame Gadski and David Bispham. The cycle of songs arranged by Mrs. Wassall pleased the large audience.

SAID TO THE MIRROR.

THAIS MAGRANE: "Kindly correct the published report that Violette Villiers has become the leading woman of the A Friend of the Family company. I am the leading woman of that company and have been since the season opened on Aug. 12."

PRESTON KENDALL: "I recall reading, about a dozen years ago, a very actable play on "'Ostler Joe" which was written by a New York newspaper man named Robinson and, I think, produced some five or six years previous to that time in Newark. In December, 1901, I went out to Chicago to originate the heavy in a production of 'Ostler Joe made by John Hymer. I do not recall the cast, but Mr. Hymer was the Joe and Lucile Yorke the Annie. We opened in some one-night-stand town in Illinois. The play was good and the production excellent, but it failed to attract. I stayed but a few weeks, but I believe the play stayed out all season, closing in Seattle or Tacoma. I believe Charles Ross, of Ross and Fenton, can give you an interesting account of a yet earlier production. And, after all, did not Watts Phillips thrash out the story pretty thoroughly in Lost in London? It strikes me Mr. Simms' originality consisted in making Job Armroyd a stableman instead of a miner!"

WALTER STANHOPE: "In regard to a recent newspaper discussion about The Royal Divorce, I wish to state the following facts: The Royal Divorce was written by Wills some eighteen years ago and produced by W. W. Kelly, with Grace Hawthorne playing Empress Josephine. Mrs. Ada Dow-Currier has a copy of the original manuscript and holds the American rights. Mrs. Currier produced the play in Honolulu, with Janet Waldorff as Empress Josephine. The rights have been transferred to Nevada Hefron, whom I shall star very shortly in New York."

GEORGE J. CURTIS (Manager of William V. Mong): "Will you permit me, through the columns of THE MIRROR, to inform all interested persons that I am not in any way connected with the Powell-Portello company or the Halton Powell enterprises? Nor is Halton Powell in any way connected with this company, of which I am sole owner and manager."

The process of half-tone reproduction of photographs gives wonderfully beautiful results if a clear photograph is used. Send us your photograph early and we can make a better cut when we have time than if we have to rush the order for the Christmas MIRROR. ***

MATTERS OF FACT.

George Primrose's Minstrels, under the management of [illegible] Decker, began their tour yesterday, [illegible] the Empire Theatre, Syracuse, N. Y. The [illegible] of this attraction includes the high-[illegible] in all the large cities, and it will [illegible] ment in New York in the Spring at one [illegible] houses. The company numbers nearly [illegible] people, and includes many noted singers, [illegible] and dancers, all of whom will appear in [illegible]e. The scenic, electrical and spectacular effects are said to be unusually gorgeous, and the [illegible] gement promises a great many novel and surprising features.

Mary Bankson is the new character woman at the Columbia Stock in Portland, Ore. She began work Oct. 30 as Mrs. Joe Vernon in In Mizzoura, for which she received excellent press notices.

Charles Mortimer resumed his tour Nov. 21 at Titusville, Pa., under the management of F. F. Keith with new plays and the assistance of Will F. Crockett and the Crockett Comedy company. The vaudeville features are Laska and Master Bob Adolphus.

Kenney and Hollis are making an enviable reputation with the Rose Sydell London Belles this season. Their singing, talking and imitations are heartily encored. Active preparations are being made for their new military farce. The Volunteer written especially for them by Barney Gerard, who wrote How Old is Ann? Dazzling Nancy for Rose Sydell, and Emma's Dilemma for Kathryn Osterman.

R. E. Patton writes: "Gus Hill's Happy Hooligan company (Eastern) opened at the New Girard Theatre, Philadelphia, Nov. 14 to S. R. O. The diamond dresses are the talk of the town."

The Castleton Opera company, which shortly will begin its tour at Chicago, in every respect will be a strong musical organization. A feature of unusual strength, which is an innovation in the operatic field, will be the Ladies' Orchestra, of Boston, under the personal direction of Norma Porter. The company is a very large one, receiving the highest salaries in general paid by any like organization. The season will include a tour of the United States and Canada, and will very likely be taken to Australia in 1905-06 and throughout Continental Europe. Company No. 2, with a like organization and equipment, will go out about the first of the year.

Franklin Ritchie is meeting with success as Mansfield in Theodore Kremer's new play, The Vacant Chair, at the Park Theatre, Philadelphia.

The Kaphan Theatrical Syndicate, of 1931 Broadway, New York, which is said to be making a success with its No. 1 company in Carmen, headed by Pepita Sandoval, has decided to tour a No. 2 company through the United States. The company will be first-class in every detail, having magnificent costumes, special scenery and electrical effects. Managers in Pennsylvania, Ohio and South are requested to send open time. New Year's open for a good stand in Pennsylvania.

One of the biggest hits in The Silver Slipper this season is being achieved by Edith Sinclair as the cockney maid. Equally successful is Edward M. Favor as the low comedian in Glittering Gloria. The press everywhere have expended much deserved praise on both these artists.

A parlor car fully equipped and suitable for a star is offered to let by J. W. Gore, 1341 R. E. Trust Building, Philadelphia.

Sam Fried will accept offers for juvenile role with a standard attraction. His address is 30 Bedford Street, Newark, N. J.

Two theatres in two good cities in the State of Wisconsin are offered for sale by John B. Arthurs, Green Bay, Wis. The houses are completely equipped and are booked for the present season.

Christmas Day on two performances is always good for over $1,000 at Cumberland, Md. This day and the entire week is open at the Academy of Music for first-class one-nighter or repertoire company.

The Errand Boy will play the West End Theatre next week. The advance agent, Sam Dessauer, encouraged by his success with newsboys' parades, is going to repeat the idea in Harlem's streets.

Sullivan, Harris and Woods have the youngest leading woman in A Race for Life. She is Zoe Edmond and is but seventeen. She was discovered by Sam Harris while playing Nancy Sykes at the Children's Theatre, and he immediately signed a five years' contract.

Jean Jacques is rapidly filling his open dates at his Waterbury, Conn., house, and wants high-class attractions to communicate at once and get the pick of the remaining dates. Among others he has Christmas and New Year's Day open.

Manor, Tex., with a drawing population of 2,000, has some paying dates for a few high-grade one-nighters. P. W. Grayson manages the Manor Opera House.

Repertoire companies and the better grade of popular priced attractions will find open time at the City Opera House, Washington, Pa. Good vaudeville acts should also address Manager Edward J. Holland.

Charles Auerbach has taken offices in the Childs Building, 110 West Thirty-fourth Street, and established a general dramatic and vaudeville agency.

George W. Smith, who has managed some excellent vaudeville headliners, has opened a vaudeville agency in Boston, with offices at Room 14, Music Hall Building. He is doing an extensive club business in Boston and vicinity, besides booking for some of the theatres, and wants to hear from all high-class acts.

The management of the theatre at New Westminster, B. C., has changed hands and it is now conducted by F. J. Hart. The house has a capacity of $500 to $700, according to prices and the merit of the attraction. Only representative ones will be booked. Twelve miles from Vancouver and on a line with Seattle and other good towns it is easy of access.

Knockabout comedians of ability are for Bedini and Arthur's High Jinks, a novelty which is promised for the vaudeville theatres. It will be seen about Christmas time. Applicants should address Mr. Bedini, at 84 Seeley Street, Brooklyn, N. Y.

VAUDEVILLE JOTTINGS.

Kenneth Lee has been commissioned by Rose Coghlan to write her a new one-act play for vaudeville. It will deal with the Stock Exchange and should prove dramatic.

Walter Stetson and co. played Proctor's Fifty-eighth Street house Sunday, Nov. 20, and will soon play an engagement over the circuit.

Charles Bradshaw, while playing the Portland Theatre, Portland, Me., was interviewed at great length by a representative of the "Advertiser," and told in chatty form a most interesting story of his career.

The White Rats of America had a most successful "scamper" at their rooms in this city on Saturday evening last. The fun began about midnight and lasted till nearly sunrise. All the prominent members in and near the city were present.

A benefit will be tendered to Johnnie Carroll under the auspices of Brooklyn Lodge of Elks, at the Columbia Theatre, in that city, on Nov. 27. A number of well-known performers have volunteered.

Michael Braham and his bull terrier recently arrived from England and will be seen for the first time in America at Proctor's Fifth Avenue Theatre on Nov. 28.

Members of St. John's Orphan Asylum Band, of Brooklyn, were the guests of Weber and Ziegfeld at a matinee last week and enjoyed Higgledy-Piggledy to the utmost.

Fred S. McVey has severed his connection with Escaped from Sing Sing to join a vaudeville act.

Barney Gerard, who wrote How Old Is Ann, has written several sucesses this season. Rose Sydell is presenting to highly pleased audiences Dazzling Nancy, a two-act musical comedy; Kathryn Osterman is appearing in Emma's Dilemma, and Kenney and Hollis are making a big hit with an act written by Mr. Gerard, and are preparing a new military farce for next season, entitled The Volunteer.

Charles R. Ross-Kam has issued invitations to the forthcoming marriage of two members of his co., which will take place at Jamestown, N. Y., on Nov. 24. The contracting parties are Ada Melrose (Adria Letty Smith) and Moore, the magician, known in private life as Ernest Joseph Limberger.

Emmett Corrigan, who will be specially remembered for his clever portrayal of the role of Simonides in the original production of Ben Hur, is making his local vaudeville debut at Keith's this week in a sensational sketch entitled Jockey Jones; or, The Day of the Handican.

For Nervous Women

Horsford's Acid Phosphate quiets the the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

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JOHN REINHART.

WARNING!

James Kyrle McCurdy hereby notifies all Managers of Theatres that he is the sole owner and proprietor of the play

THE OLD CLOTHES MAN

which said play and title have been duly copyrighted by him. All persons are therefore warned not to book said play except through Mr. McCurdy or his duly authorized agents. Any infringement will be vigorously prosecuted.

CHURCHILL & DONOVAN, Attorneys for James Kyrle McCurdy,
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TO MANAGERS.

This notice is to warn all managers against playing my drama of ACROSS THE ROCKIES without my consent.

Already proceedings have been taken against certain parties for having done so. For lease, on royalty, or purchase, apply to my attorneys, Milliken & Nicholson, No. 287 Broadway, New York City.

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The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., New York.

VOL. I. NEW YORK, NOV. 26, 1904. NO. 37

BUSINESS BOOMING WITH HARRIS.

Jere Sanford is creating a sensation with Harris' new pathetic child song, "Why Don't They Play with Me?" with Corse Payton's Stock Co. An ovation every night.

"The Runaways," Shubert Bros.' seventy-five thousand dollar musical production, music by Raymond Hubbell, is playing on the coast and doing an enormous business. The musical hits are "Miss Susanna from Urbana," "The Maiden and the Jay," "Strolling," "My Radiant Firefly," and "A Kiss for Each Day in the Week" (Arthur Dunn's big hit).

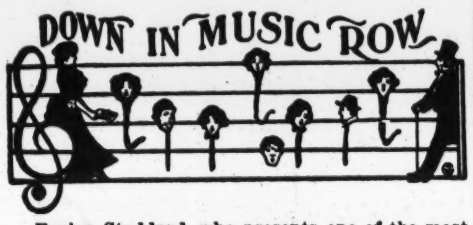
"Down in the Vale of Shenandoah" is being sung with illustrations by Allan May, Nellie Hanley, Werden and Shepard, Kelly and Gallott, Davis and Wilson, and a thousand others.

"Sana-oo," the beautiful Japanese song, composed by W. T. Francis and Vernon Roy, as interpolated in Chas. Frohman's big musical comedy success, "The School Girl," has proven to be one of the great musical hits of the show.

"Sergeant Kitty," A. Baldwin Sloane's best musical work, under the management of Geo. R. White, opened the season to one of the most fashionable audiences ever assembled in Trenton, N. J., last Monday and scored an emphatic success. Some of the musical hits are "Love," "Oh, Kitty," "We Are a Gallant Regiment," "Ninon's Father Doesn't Seem to Mind," and "The One I Love the Best Gave That to Me."

"His Highness the Bey," Jos. E. Howard's new musical comedy, is slated opening the performance Nov. 21 at the La Salle Theatre, Chicago.

Howard and Emerson are playing over the Orpheum Circuit and scoring a tremendous success with "Good-by, My Lady Love."

In answering these advertisements please mention THE MIRROR.

Evelyn Stoddard, who presents one of the most attractive electrical illuminated song acts in vaudeville, has made a sensation with the ballad, "Upon a Sunday Morning When the Church Bells Chime." She is introducing a beautiful chime effect at the close of the song.

McNatti, Kenneth and McNatti are using Drislane and Morse's march song, "What the Brass Band Played."

"Come, Take a Trip in My Airship," George Evans and Ren Shields' popular song, is a great hit in the West and is being sung, hummed and whistled all over the streets of Chicago. This song will undoubtedly last for a long time, owing to the interest in airships. It is a song that is different from the rest.

The Mozart Comedy Four are featuring Drislane and Shepheard's pretty love song, "Forget Me Not."

"You Must Think I'm Santa Claus," a new coon song by Irving Jones and Maxwell Silver, is being sung by all the leading coon song singers. The story is on a different line from the usual coon song and a genuine novelty. The melody is one of the best Silver has ever written.

"Make Yourself at Home," by Pat Rooney, is a waltz song that is catching on throughout the country and will undoubtedly be heard from shortly in the East, when the composer, Mr. Rooney, plays in this section of the country.

The Wills Musical Comedy company are using the songs from Ed. S. Brill's music house. Among the many that are sung, "Ma Lady Moon," "When the Snow Flakes Fall," "Miss Katy Did," "Heroes that Wear the Blue," "The More I See of Other Girls the Better I Like You," are the singing hits of the production.

The singers are always alert to get something new. A nautical song entitled "The Song Our Boys Sang" is taking their attention now, as it is something novel in the song line. The chorus is exceptionally catchy. J. Aldrich Libbey is receiving ovations singing this song. It is published by the Peerless Publishing Company.

Bohanon and Corey, who, with their illustrated novelty, The Illuminated Grotto, are one of the features of the World Beaters company, this season are scoring immensely with "When the Mocking Birds Are Singing" and "He Was Only a Private, That's All."

David Andrade, tenor, is singing "When the Bees Are in the Hive" in a revival of A Trip to Chinatown. All of the press notices speak very highly of the rendition of this song by Mr. Andrade.

Leon and Bertie Allen, now playing on the New England circuit, are receiving many flattering press notices on their rendition of Ed S. Brill's latest songs, "Miss Katy Did," "Ma Lady Moon," and "The More I See of Other Girls the Better I Like You."

Florence Bindley's company is singing "Miss Katy Did" to repeated encores, likewise Paris by Night, Elinore Sisters, Billy B. Van's The Errand Boy and many others.

J. Fred Helf on Saturday bought out the business of the music publishing firm of Helf and Haskins, and henceforth will conduct it under his own name.

Among the many popular song illustrators who are featuring the Harris publications, which include his new baby song, "Why Don't They Play with Me?" "Down in the Vale of Shenandoah," and "I've Got My Fingers Crossed, You Can't Touch Me," are Nellie Hanley, Bohannon and Corey, Werden and Shepard, Allan May, Bert Cagnon, Miles Bradley, Thomas H. Kelly, Ira Kessner, Sherwood and Fox, Davis and Wilson, Jere Sanford, Driscoll and Stevens, George W. Collins, Marks Brothers, Ada Jones, Kelly and Gallott and many others, whose names will be mentioned during the coming season.

Mae Taylor writes the publishers of "Ma Lady Moon" that she is receiving flattering press notices on the song, and at the Howard, in Boston, the audience called her back six times. The singer and the song make a strong combination.

Phil de Angelis, of the Mexican Troubadours, is singing "My Bessie's Wedding Day," the ballad published by the Peerless Publishing Company.

Dollie Dupree, with The Little Outcast company (Western), is meeting with success singing "She's the Pride and the Pet of the Lane" and "My Little Zu-oo-oo-lu."

Carolyn Delmore, of the Misses Delmore, is singing "The Girl I Loved Out in the Golden West," the new song by the authors of "Where the Silv'ry Colorado Wends Its Way." She is singing it over the Orpheum Circuit, and featuring it as a character song, impersonating a "cowboy girl." The Los Angeles papers made special mention of its introduction in that city.

The Yankee Comedy Four, now playing the leading vaudeville houses in the West, are using "While the Band Was Playing Dixie" and a medley consisting of "Strolling 'Long the Pike," "Karama," "Billy" and "My Little Zu-oo-oo-lu."

Laura Guerita has made the song hit of The Merry Shop Girls, in Philadelphia, by her clever rendition of "I'm Just Crazy 'Bout You," T. B. Harms Company's latest novelty publication.

Ludwig Englander has now four operas enjoying successful road tours, all of which are published by Joseph W. Stern and company. They comprise The Two Roses, in which Fritzi Scheff is starring; The Madcap Princess, in which Lulu Glaser has a big success; The Office Boy, which is a splendid vehicle for Frank Daniels; The Jewel of Asia, in which the star is Kate Michelena, supported by an able company.

The Meredith Sisters seized upon T. B. Harms company's latest song, "I'm Just Crazy 'Bout You," almost before it was finished. They expect to sing it in London shortly.

Madame Slapoffski (Frances Neilson) will feature "Why Don't They Play With Me?" "The Girl of My Dreams," "If You Were I and I Were You," "Down in the Vale of Shenandoah" and "Just a Gleam of Heaven in Her Eyes."

"Miss Katy Did" is being sung by Holcombe Curtis and Webb, Harry B. Lester, Greg Patti, James Ryan, Norton and Russell and Frances Harrison.

Johnson and Dean, in Europe, and Ernest Hogan, in America, are singing "Don't Come Back and Hang Around Ma Door."

Charles Dickson intends to do one song in his new play. After careful search he has selected "I'm Just Crazy 'Bout You."

Hanvey and Doane are meeting with success over the Novelty Circuit in their comedy act, in which they feature "The Girl I Loved Out in the Golden West," the new song by the authors of "Where the Silv'ry Colorado Wends Its Way."

Paul Bush has just returned from Chicago, where he went to look after the interests of his new opera. Mr. Bush is anxious to collaborate with some well-known book and lyric writer. He may be addressed at 41 West Twenty-eighth street.

"Way Down East" is the title of a new ballad published by Leo Feist. In a short space of time it has gained many supporters among the illustrated acts. Among those who are using it are Bohannon and Corey, Werden and Shepard and the Davises.

Leon and Bertie Allen are meeting with continued success, singing "They All Spoke Well of You," the legitimate story song. At Buffalo recently numerous encores were demanded. Eighteen lifelike slides add to the picturesque story told in the song.

William R. Haskins, now located at 55 West Twenty-eighth street, reports his novel song, "On a Good Old Winter Night," and "Will I Go to Heaven When I Die?" as very popular with the up-to-date singers. Professional copies and orchestrations are ready for both songs.

Manuel Romain is now singing "When the Harvest Moon Is Shining on the River," words by Arthur J. Lamb and music by S. R. Henry. Upon hearing the song for the first time, Lew Dockstader, of the Dockstader Minstrels, is said to have personally congratulated Mr. Romain upon having secured the ballad hit of the season.

George Primose, "the millionaire minstrel," is singing "Sunday Morning When the Church Bells Ring" and "Good-By, My Lady Love." He also has in rehearsal "Albany," words by May Irwin and music by Hughie Cannon.

"The More I See of Other Girls, the Better I Like You" is being sung by John P. Moore, of West's Minstrels, and many other prominent vocalists.

Poole and Burt are singing "When the Harvest Moon Is Shining on the River" and "Won't You Wait, Nellie Dear" with great success.

MUSIC PUBLISHERS.

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"BILLY"

Florence Bindley's SONG SUCCESS

Published by LEO FEIST, ALL OVER THE U. S. A.

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Musical Director, Composer, Arranger.
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"Only You and I, Love,"
"I'll Meet You When the Golden Sun Has Set,"
"Don't Come Back and Hang Around Ma Do'",
"My Own Sweet Southern Honey,"
"The Song Our Boys Sang," are what you need
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Polly Prim has Swing,
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MISS KATY DID
WHEN THE SNOW FLAKES FALL
HEROES THAT WEAR THE BLUE
THE MORE I SEE OF OTHER GIRLS, THE BETTER I LIKE YOU

Send late program for prof. copies. ED. S. BRILL, 43 W. 28th St., N. Y.

ON A GOOD OLD WINTER NIGHT (WALTZ SONG.)
WILL I GO TO HEAVEN WHEN I DIE?
(COON SHOUT.)

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY OF THE STREETS: Freeport, Ill., Nov. 22, Mt. Morris 23, Polo 24, Spring Valley 25, Mendato 26

A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): Delaware, O., Nov. 22, Marion 23, Chillicothe 24, Piqua 26.

A BREEZY TIME (K. Webster Fitz, mgr.): Starkville, Miss., Nov. 22, West Blocton, Ala., 23, Tuscaloosa 24, Union Springs 25, Greenville 26, Troy 28, Tallahassee, Fla., 30.

A BREEZY TIME (Western; K. Webster Fitz, mgr.): Sturgis, S. D., Nov. 22, Lead 23, Spearfish 24, Terry 25, Hill City 26.

A BUNCH OF KEYS (Gus Bothner, mgr.): Ottumwa, Ia., Nov. 22, Boone 23, Sioux City 24, Onawa 25, Council Bluffs 26, Neola 27, Lincoln, Neb., 28, Beatrice 29, Fairbury 30.

A COUNTRY KID (H. B. Whitaker, mgr.): Toledo, O., Nov. 20-23, Saginaw, Mich., 24-26.

A DESPERATE CHANCE (Mittenthal Brothers, mgrs.): Cedar Rapids, Ia., Nov. 22.

A DESPERATE CRIME: Buffalo, N. Y., Nov. 21-26.

A DEVIL'S LANE (Western; Geo. D. Sweet, mgr.): Granville, N. D., Nov. 22, Portal 23, Kenmare 24, Bowbells 25.

A FIGHT FOR LOVE: Marlboro, Mass., Nov. 22, Waltham 23, Manchester, N. H., 24-26.

A FRIEND OF THE FAMILY (W. F. Gorman, mgr.): Santa Barbara, Cal., Nov. 22, Redlands 23, San Diego 24, Santa Anna 25, Riverside 26, Winslow, Ariz., 28, Gallup, N. M., 29.

A HOOSIER DAISY: Peekskill, N. Y., Nov. 22, Ossining 21, Cohoes 23, Utica 24, Niagara Falls 26, Lockport 28, Batavia 29, Auburn 30, Oswego Dec. 1.

A HOT OLD TIME: Memphis, Tenn., Nov. 21-26, Paris 28, Paducah, Ky., 29, Henderson 30.

A HIDDEN CRIME: Hot Springs, Ark., Nov. 22, Texarkana 24, Camden 25, Pine Bluff 26.

A LITTLE OUTCAST (Geo. E. Gill's): Buffalo, N. Y., Nov. 21-26, Toronto, Can., 28-Dec. 3.

A LITTLE OUTCAST (E. J. Carpenter's): Provo, U., Nov. 22, Salt Lake 24-26.

A LITTLE OUTCAST (Northern; R. A. Hanks, mgr.): Irvona, Pa., Nov. 22, Punxsutawney 23, Clearfield 24, Brookville 25, Du Bois 26, Curwinsville 28, Houstdale 29.

A MIDNIGHT MARRIAGE (Frank C. Rhoades, mgr.): Columbus, O., Nov. 21-23, Zanesville 24, Cosbocton 25, Newark 26, Trenton, N. J., Dec. 1-3.

A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): New York city Nov. 21-26, Newark, N. J., 28-Dec. 3.

A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Red Wing, N. D., Nov. 22, Northfield 23, Winona 24, Faribault 25, Mankato 26, New Ulm 27, Blue Earth 28, Mason City 29, Clarksville 30.

A ROYAL SLAVE (Northern; Gordon and Benbett, props.; Teddy Thomas, mgr.): Marengo, Ill., Nov. 22, Watertown, Wis., 23, Green Bay 24, Sheboygan 25, Fon du Lac 26, Oshkosh 27, Neenah 28, Appleton 29.

A ROYAL SLAVE (Southern; Gordon and Bennett, props.; Henry M. Blackaller, mgr.): Murfreesboro, Tenn., Nov. 22, Russellville, Ky., 23, Bowling Green 24, Lebanon 25, Richmond 26, Union City, Ind., 30.

A RUNAWAY MATCH (Miller and Bates, mgrs.): Pine Bluff, Ark., Nov. 24, Hot Springs 25.

A STRUGGLE FOR GOLD: Troy, N. Y., Nov. 21-23.

A TEXAS STEER (M. Rice, mgr.): Aspen, Col., Nov. 22, Salida 23, Victor 24, Canon City 25, Pueblo 27, Denver 28-Dec. 3.

A WAYWARD SON: Brooklyn, N. Y., Nov. 21-26.

A WIFE'S SECRET (Spencer and Aborn, mgrs.): Baltimore, Md., Nov. 21-26, Philadelphia, Pa., 28-Dec. 3.

A WORKING GIRL'S WRONGS (Howard Wall, mgr.): Philadelphia, Pa., Nov. 21-26.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Indianapolis, Ind., Nov. 21-23, Columbus, O., 24-26.

ADAMS, MAUDE: Cleveland, O., Nov. 21-26.

AFTER MIDNIGHT: Cincinnati, O., Nov. 20-26.

ALICE, WHERE ART THOU? Covington, Va., Nov. 22, Roanoke 23, Bluefield 24, Bristol, Tenn., 25, Knoxville 26.

ALLEN, VIOLA: Cincinnati, O., Nov. 21-26, St. Louis, Mo., 28-Dec. 2, Milwaukee, Wis., 27-Dec. 3.

ALONE IN THE WORLD (Mittenthal Brothers, Chicago, Ill., Nov. 13-26, Milwaukee, Wis., 27-Dec. 3.

AN AMERICAN TRAMP: Devil's Lake, N. D., Nov. 22, West Hope 24, Rugby 28.

AN ARISTOCRATIC TRAMP: El Dorado, Ark., Nov. 22, Camden 23, Hope 24, Arkadelphia 25, Hot Springs 26, Little Rock 28.

ANGLIN, MARGARET: Washington, D. C., Nov. 21-26.

ARIZONA (Eastern; H. C. Demuth, mgr.): Toledo, O., Nov. 20-23, Lima 24, Bowling Green 25, Williamsport, Pa., 26, Altoona 27, Johnstown 28, Charleroi 29, Waynesburg 31.

ARIZONA (Main; Wilson S. Ross, mgr.): Sacramento, Cal., Nov. 21, 22, Eugene, Ore., 24, Portland 25, 26, Victoria, B. C., 28, Westminster 29, Vancouver 30.

AT CRIPPLE CREEK: Montgomery, Ala., Nov. 22, Troy 23, Columbus, Ga., 24, Americus 25, Albany 26.

AT THE OLD CROSS ROADS (Arthur Aiston, mgr.): Coffeyville, Kan., Nov. 22, Pittsburg 23, Joplin, Mo., 24, Columbus, Kan., 25, Chanute 26, Creston, Ia., 28, Centerville 29.

BARRYMORE, ETHEL: New York city Nov. 15—indefinite.

BATES, BLANCHE: St. Louis, Mo., July 31-Dec. 3.

BECAUSE SHE LOVED (Martin J. Dixon, mgr.): New York city Nov. 21-26.

BELLEW, KYRLE: Chicago, Ill., Nov. 13-Dec. 3.

BEN HUR: St. Louis, Mo., Nov. 7-26.

BERESFORD, HARRY (J. J. Coleman, mgr.): Little Rock, Ark., Nov. 22, Henderson, Ky., 28, Madisonville 29, Nashville, Tenn., 30.

BINGHAM, AMELIA: New York city Nov. 14—indefinite.

BRAMWELL, WILLIAM (Henri Gressitt, mgr.): Worcester, Mass., Nov. 21-26.

BUSTER BROWN (Western; Melville B. Raymond, mgr.): Detroit, Mich., Nov. 20-26, Cleveland, O., 27-Dec. 3.

BUSTER BROWN (Eastern; Melville B. Raymond, mgr.): Lewistown, Pa., Nov. 22, Altoona 23, Harrisburg 24, Johnstown 25, Greensburg 26, Latrobe 28, Waynesburg 29.

BUSY IZZY: St. Louis, Mo., Nov. 20-26, Kansas City 27, Omaha, Neb., 28-Dec. 3.

CAMPBELL, MRS. PATRICK: Brooklyn, N. Y., Nov. 21-26.

CHECKERS: Brooklyn, N. Y., Nov. 21-26.

CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Birmingham, Ala., Nov. 21-26, Memphis, Tenn., 28-Dec. 3.

CLARKE, CRESTON (Jules Murry, mgr.): Philadelphia, Pa., Nov. 21-26.

COLLIER, WILLIAM: Chicago, Ill., Nov. 14-26.

COMMON SENSE BRAOKETT (Henry W. Savage, mgr.): Kansas City, Mo., Nov. 21-26.

CRANE, WILLIAM H.: Philadelphia, Pa., Nov. 14-26.

CROSMAN, HENRIETTA: Boston, Mass., Oct. 31-Nov. 26.

DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): Pottstown, Pa., Dec. 12, South Bethlehem 13.

DAVID HARUM (No. 1; Julius Cahn, mgr.): New Haven, Conn., Nov. 21-23, Hartford 24, Bridgeport 25, 26.

DAVID HARUM (No. 2; Julius Cahn, mgr.): Grand Rapids, Mich., Nov. 20-23, South Bend, Ind., 24, Dowagiac, Mich., 25, Kalamazoo 26.

DEALERS IN WHITE WOMEN (A. H. Woods, mgr.): Boston, Mass., Nov. 21-26, Providence, R. I., 28-Dec. 3.

DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): Miami, I. T., Nov. 22, Vinita 23, Muskogee 24, Van Buren, Ark., 25, Wilburton, I. T., 26.

DEVIL'S AUCTION (M. Wise, mgr.): Greeley, Col., Nov. 22, Ogden, U., 24, Logan 25, Pocatello, Ido., 26, Boise City 28, Baker City 29.

DODGE, SANFORD: Leeds, N. D., Nov. 22, Bothneau 24, 25, Minot Dec. 1.

D'ORSAY, LAWRANCE (Kirke La Shelle, mgr.): Philadelphia, Pa., Nov. 14-26.

DORA THORNE (Rowland and Clifford, mgrs.): Akron, O., Nov. 24-26, Canton 28, Alliance 29, Salem 30, Oil City, Pa., Dec. 1.

DOWN BY THE SEA (Phil Hunt, mgr.): Stamford, Conn., Nov. 22, White Plains, N. Y., 23, Peekskill 24, Hartford, Conn., 25, 26, Hoboken, N. J., 27-30.

DOWN ON THE FARM (P. L. Jarvis, mgr.): Gallipolis, O., Nov. 22, Jackson 23, Ironton 24, Ashland, Ky., 25, Maysville 26, Paris 28, Frankfort 29, Georgetown 30.

DREW, JOHN: New York city Sept. 5—indefinite.

DRIVEN FROM HOME: Marion, Ind., Nov. 22, 23, Ft. Wayne 24, Kalamazoo, Mich., 25, South Bend, Ind., 26, Milwaukee, Wis., 27-Dec. 3.

DR. JEKYLL AND MR. HYDE (Cutter and Williams, mgrs.): Kankakee, Ill., Nov. 24, El Paso 25, Gibson City 26, Clinton 28, Mt. Sterling 29.

DR. JEKYLL AND MR. HYDE (L. E. Pond, mgr.): New Lexington, O., Nov. 22, Lancaster 23, Newark 24, Rossville 25, Carroll 26, Circleville 28, Ashland 30.

DR. JEKYLL AND MR. HYDE (Abbott and Hensel, mgrs.): Krebs, I. T., Nov. 23, South McAlester 24, Muskogee 25.

EBEN HOLDEN: Owosso, Mich., Nov. 22, Muskegon 23, Grand Rapids 24, 25, Laporte, Ind., 26.

EDESON, ROBERT (Henry B. Harris, mgr.): Chattanooga, Tenn., Nov. 22-24, Birmingham, Ala., 25, Mobile 26, New Orleans, La., 28-Dec. 3.

EIGHT BELLS (Walter Loftus, mgr.): Jersey City, N. J., Nov. 21-26.

ELLIOTT, MAXINE: San Francisco, Cal., Nov. 21-Dec. 3.

EMERSON, MARY: Alliance, O., Nov. 22, Salem 23, Beaver Falls, Pa., 24, Toronto, O., 25; East Liverpool 26.

ESCAPED FROM SING SING (Jas. H. Parker, mgr.): Springfield, Mass., Nov. 24-26.

FABIO ROMANI (Oscar Jones, mgr.): Burlington, Kan., Nov. 23, Iola 24.

FAST LIFE IN NEW YORK: Philadelphia, Pa., Nov. 21-26, Trenton, N. J., 28-30.

FAUST (Porter J. White's): Eagle Grove, Ia., Nov. 22, Spencer 24, Sheldon 25, Johnson 26, Aurora 28, Hastings 29, Kearney 31.

FAVERSHAM, WM.: New York City, Nov 21-26.

FINNIGAN'S BALL (Ollie Mack and Joe W. Spears, mgrs.): Red Bluff Cal., Nov. 22, Chico 23, Sacramento 24, Woodland 25, Vallejo 26, San Francisco 27-Dec. 3.

FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): New York city Sept. 14—indefinite.

FLOOD TIDE (A. E. Nash, mgr.): Beaver Falls, Pa., Nov. 22, New Castle 24, Youngstown, O., 25.

FOR MOTHER'S SAKE (Wm. Pottle, mgr.): Los Angeles, Cal., Nov. 20-26, Fresno 27, Stockton 28, San Jose 29, Santa Cruz 30.

FRANKENFIELD, LAURA (Sanford Dodge, mgr.): Willmar, Minn., Nov. 22, Herman 24, Wahpeton, N. D., 26.

GALLAND, BERTHA: Augusta, Me., Nov. 22, Waterville 23, Portland 24, 25, Biddeford 26.

GERMAN LILLIPUTIANS: Marshall, Minn., Nov. 22, Granite Falls 23, Willmar 24, Montevideo 25, Appleton 26, Ortonville 28, Sisseton, S. D., 29.

GILBERT, MRS.: Easton, Pa., Nov. 24.

GILLETTE, WILLIAM: Boston, Mass., Oct. 31-Nov. 26.

GILMORE, BARNEY (Harry Montgomery, mgr.): Newark, N. J., Nov. 21-26.

GILMORE, PAUL (Jules Murry, mgr.): Athens, Ga., Nov. 22, Fayetteville, Tenn., 23, Nashville 24, Jackson 25, Memphis 26.

GOODWIN NAT C. (Geo. J. Appleton, mgr.): Pittsburgh, Pa., Nov. 21-26, New York city 28-Jan. 7.

GRAPEWIN, CHARLEY: Youngstown, O., Nov. 21-26.

GREET, BEN, PLAYERS (Ben Greet, mgr.): San Francisco, Cal., Nov. 28—indefinite.

GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Jacksonville, Fla., Nov. 22, Valdosta 23, Thomasville, Ga., 24, Albany 25, Macon 26, Americus 28, Columbia 29, Troy 30.

GRIMES' CELLAR DOOR: Portland, Ore., Nov. 20-26, Seattle, Wash., 27-Dec. 3.

HACKETT, JAMES K.: Springfield, Mass., Nov. 23.

HALL, GEORGE F. (W. J. Fielding, mgr.): Camden, N. J., Nov. 21-23, Norristown, Pa., 24, Phoenixville 25, Chester 26, Wilmington, Del., 28-30.

HAMLET (Hanley and Co., mgrs.): Mattoon, Ill., Nov. 22, Olney 23, Vincennes, Ind., 24, Terre Haute 25, Paris, Ill., 26, Marshall 28, Brazil, Ind., 29.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Hillsboro, Tex., Nov. 22, Cleburne 23, Ft. Worth 24, Dallas 25, 26, Shreveport, La., 28, 29, Vicksburg, Miss., 30.

HANS HANSON (Jas. T. McAlpin, mgr.): Wilber, Neb., Nov. 21, 22, Dewitt 23, Marysville, Kan., 24, Blue Rapids 25, Clay Center 26.

HAPPY HOOLIGAN (Western; Al. Dolson, mgr.): Ft. Worth, Tex., Nov. 22.

HAPPY HOOLIGAN (Eastern; D. A. Kelly, mgr.): Washington, D. C., Nov. 21-26, Baltimore, Md., 28-Dec. 3.

HAWTREY, CHARLES: Columbia, S. C., Nov. 22.

HEARTS ADRIFT: Milwaukee, Wis., Nov. 20-26.

HENDRICKS, BEN (Wm. Gray, mgr.): Keokuk, Ia., Nov. 22, Burlington 23, Rock Island, Ill., 24, Moline 25, Muscatine 26, Fort Madison 27, Des Moines, Ia., 28-30.

HER FIRST FALSE STEP: Kansas City, Mo., Nov. 20-26.

HER MAD MARRIAGE (Mayer and Grasheim, mgrs.): Hazleton, Pa., Nov. 24, Williamsport 26, Rochester, N. Y., 28-30.

HER ONLY SIN: Carroll, Ia., Nov. 22, Atlanta 23, Fremont, Neb., 24, Lincoln 25, Council Bluffs, Ia., 27, Missouri Valley 28, Blair, Neb., 29, Wahoo 30, Columbus Dec. 1, York 2, Beatrice 3.

HIGGINS, DAVID: New York city Nov. 7-Dec. 3.

HOLLAND, MILDRED: Shamokin, Pa., Nov. 22, Danville 23, Williamsport 24, Sunbury 25, Harrisburg 26.

HOW HE WON HER (Tom North, mgr.): Chicago, Ill., Nov. 21-Dec. 10.

HUMAN HEARTS (Claude Saunders, mgr.): Alton, Ill., Nov. 22, Pana 23, Bloomington 24, Canton 25, Peoria 26, Hammond, Ind., 27, Elkhart 28, Niles, Mich., 29.

HUMAN HEARTS (Jay Simms, mgr.): Memphis, Tenn., Nov. 28, 29, Clarksdale, Miss., 30.

IN OLD KENTUCKY: Kansas City, Mo., Nov. 20-26.

IN THE FAR EAST (Hampton and Hopkins, mgrs.): Dwight, Ill., Nov. 22, Keokuk, Ia., 24, Monmouth, Ill., 25, Canton 26, Peoria 27, Fairbury 28, Rossville 29, Hoopston 30.

IN THE SHADOW OF THE GALLOWS: Niagara Falls, N. Y., Nov. 22.

IRIS (L. J. Rodriguez, mgr.): Bristol, Tenn., Nov. 22, Bluefield, W. Va., 23, Roanoke, Va., 24, Covington 25, Charlottesville 26.

IRIS—EUGENIE BLAIR: Philadelphia, Pa., Nov. 21-26, New Haven, Conn., 28-30.

IRWIN, MAY (Edward R. Salter, mgr.): New York city Nov. 7—indefinite.

JAMES BOYS IN MISSOURI (Eastern; Frank Gazzolo, owner and mgr.): San Antonio, Tex., Nov. 22, Austin 23, Belton 24, Temple 25, Waco 26, Fort Worth 28, Corsicana 29, Hillsboro 30.

JEFFERSON, JOSEPH, JR.: Paducah, Ky., Nov. 22.

JERRY FROM KERRY: Petrolia, Can., Nov. 22, Strathroy 23, Ingersol 24, Brantford 25.

JOHNNY ON THE SPOT: Pittsburg, Kan., Nov. 25.

KENDALL, EZRA: Milwaukee, Wis., Nov. 22, 23, Rockford, Ill., 24, Dubuque, Ia., 25, Albert Lea, Minn., 26.

KNOTT, ROSELLE: Jackson, Mich., Nov. 23, Saginaw 24.

LACKAYE, WILTON (W. A. Brady, mgr.): Indianapolis, Ind., Nov. 21, 22, Evansville 23, Louisville, Ky., 24-26.

LIGHTS OF HOME (Harry Doel Parker, mgr.): Buffalo, N. Y., Nov. 21-26, Cleveland, O., 28-Dec. 3.

LOFTUS, CECILIA: Baltimore, Md., Nov. 21-26.

LOOPING THE LOOP (Frank Turner, mgr.): Uniontown, Pa., Nov. 22, Rochester 23, Steubenville, O., 24, Cambridge 25, Sistersville, W. Va., 26.

LORIMER, WRIGHT: Baltimore, Md., Nov. 14-26.

LOUISIANA: St. Louis, Mo.—indefinite.

LYMAN TWINS: Norman, Okla., Nov. 22, Perry 23, Arkansas City, Kan., 24, Coffeyville 25, Fredonia 26, Joplin, Mo., 27, Parsons, Kan., 28, Iola 29.

McFADDEN'S FLATS (Chas. E. Barton, mgr.): Cleveland, O., Nov. 21-26, Detroit, Mich., 27-Dec. 3.

McHENRY, NELLIE: Cincinnati, O., Nov. 20-26.

MACK, ANDREW: New York city Nov. 14-Dec. 3.

MANN, LOUIS: New York city Nov. 21—indefinite.

MANSFIELD, RICHARD: Boston, Mass., Nov. 14-26.

MANTELL, ROBERT: Williamsport, Pa., Nov. 25.

MAUD MULLER (L. D. Blondell, mgr.): Phillipi, W. Va., Nov. 22, Grafton 23, Morgantown 24, Monongahela, Pa., 25, Beaver Falls 26.

MAYHEW, STELLA: Providence, R. I., Nov. 21-26, New York city 27-Dec. 31.

MELVILLE, ROSE (J. R. Sterling, mgr.): Spokane, Wash., Nov. 22, 23, Everett 24, New Whatcom 25, Westminster 26, Vancouver, B. C., 28, Nanaimo 29, Victoria 30.

MILLER, HENRY: New York city Oct. 11-Dec. 3.

MONROE, GEORGE: Providence, R. I., Nov. 21-26.

MONSIEUR BEAUCAIRE (Jules Murry, mgr.): Philadelphia, Pa., Nov. 20-26.

MORRISON, LEWIS: Wilkes-Barre, Pa., Nov. 24, Pittston 25, Scranton 26.

MORTIMER, LILLIAN (A Girl of the Streets; Decker and Veronee, mgrs.): Chambersburg, Pa., Nov. 22, Lancaster 23, Reading 24-26, Philadelphia 28-Dec. 3.

MR. WILSON, THAT'S ALL (H. J. Gates, mgr.): Belle Vernon, Pa., Nov. 22, Monongahela 23, Jeannette 24.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): New York city Sept. 3—indefinite.

MUGG'S LANDING (Leroy J. French, prop.): Trenton, Mo., Nov. 22, Higginsville 23, Moberly 24, Brunswick 25, Lexington 26.

MURPHY, JOSEPH (Geo. Kenney, mgr.): Memphis, Tenn., Nov. 21, 22, Chattanooga 23, Birmingham, Ala., 24, Atlanta, Ga., 25, 26, Columbus 28, Montgomery, Ala., 29, Selma 30.

MURPHY, TIM (T. E. Saunders, mgr.): Omaha, Neb., Nov. 20-22, Des Moines, Ia., 23, 24, Burlington 25, Jacksonville, Ill., 26.

MURRAY AND MACK (Ollie Mack and Joe W. Spears, mgrs.): Monroe, La., Nov. 22, Vicksburg, Miss., 23, Brookhaven 23, Jackson 24, Natchez 25, Baton Rouge, La., 26, New Orleans 27-Dec. 3.

MY WIFE'S FAMILY (I. Seidenberg, mgr.): Dayton, O., Nov. 21-23, Hamilton 24, Muncie, Ind., 25, Dunkirk 26, Ft. Wayne 28-30.

NEILL, JAMES (Edwin H. Neill, mgr.): Seattle, Wash., Sept. 19-Nov. 26.

NEW BIG SENSATION (E. A. Shafer, mgr.): Cleveland, O., Nov. 22, Hamilton 25, Xenia 26, Bellefontaine 29.

NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Glens Falls, N. Y., Nov. 24, St. Johnsville 25, Utica 26, Syracuse 28-30, Rochester Dec. 1-3.

OLCOTT, CHAUNCEY (Augustus Piton, mgr.): Pittsburgh, Pa., Nov. 28-Dec. 3.

OLD ARKANSAW (Merle H. Newton, mgr.): New Castle, Pa., Nov. 22, Anderson 23, Elwood 25, Marion 26, Montpelier 28, Bluffton 29, Warren 30.

ON THANKSGIVING DAY (Vance and Sullivan, mgrs.): Brooklyn, N. Y., Nov. 21-26, Norfolk, Va., Dec. 12-17.

ON THE BRIDGE AT MIDNIGHT (Eastern; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Toronto, Can., Nov. 21-26, Newark, N. J., 28-Dec. 3.

ON THE BRIDGE AT MIDNIGHT (Western; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Keokuk, Ia., Nov. 22, Ft. Dodge 24, Fairmount, Neb., 25, Nebraska City 26, Topeka, Kan., 27, Leavenworth 28, Lawrence 29, Soldiers' Home 30.

ON THE SUWANEE RIVER: Ft. Wayne, Ind., Nov. 21-23, Battle Creek, Mich., 24, Jackson 25, Bay City 26.

ONLY A SHOP GIRL Henry H. Winchell, mgr.): Nashville, Tenn., Nov. 21-26.

OTHE PEOPLE'S MONEY: Summerset, Ky., Nov. 22, Middleborough 23.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Brooklyn, N. Y., Nov. 21-26, Derby, Conn., 28, Bridgeport 29, 30.

OUT OF THE FOLD (W. T. Burket, mgr.): Kansas City, Mo., Nov. 20-26.

OVER NIAGARA FALLS (Rowland and Clifford's): Eldon, Ia., Nov. 22, Fairfield 23, Ottumwa 24, Sigourney 25, Oskaloosa 26.

OVER NIAGARA FALLS (A; Rowland and Clifford, props.): Hartford, Conn., Nov. 22, 23, Albany, N. Y., 24-26, Troy 28-30.

OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Albuquerque, N. M., Nov. 22, Phoenix, Ariz., 24, Pomona 26, Los Angeles, Cal., 27-Dec. 3.

PALS (Jno. B. McKenzie, mgr.): St. Louis, Mo., Nov. 20-26.

PATTON, W. B. (J. M. Stout, mgr.): Beaumont, Tex., Nov. 22, Houston 23, Galveston 24, Victoria 25, San Antonio 28.

PERKINS, WALTER (Claxton Wilstach, mgr.): Oswego, N. Y., Nov. 22, Erie, Pa., 24, Dunkirk, N. Y., 25, Bradford, Pa., 26, Hornellsville, N. Y., 28, Titusville, Pa., 29, Meadville 30, Warren Dec. 1, Franklin 2, Oil City 3.

PECK'S BAD BOY (Geo. W. Heath, mgr.): Union City, Pa., Nov. 22, Titusville 23, Franklin 24, Butler 25, New Castle 26.

QUEEN OF THE HIGHWAY (Jas. H. Wallick, prop.): Terre Haute, Ind., Nov. 22, 23, Paris, Ill., 24, Kokomo, Ind., 25, Marion 26.

QUEEN OF THE WHITE SLAVES (Eastern; A. H. Woods, mgr.): Johnstown, Pa., Nov. 22, Greensburg 23, Butler 24, Rochester 25, Steubenville, O., 26, Wheeling, W. Va., 28-30.

QUEEN OF THE WHITE SLAVES (Western; A. H. Woods, mgr.): Chicago, Ill., Nov. 13-26, Milwaukee, Wis., 28-Dec. 3.

QUINCY ADAMS SAWYER (Central): Wilmington, Del., Nov. 22, Petersburg, Va., 23, Richmond 24, Newport News 25, Norfolk 26.

QUINCY ADAMS SAWYER (Western; Frank M. Morgan, mgr.): Washington, Ia., Nov. 22, Cedar Rapids 23, Waterloo 24, Des Moines 25, 26, Perry 28, Boone 29, Ft. Dodge 30.

RACHEL GOLDSTEIN (A. H. Woods, mgr.): Atlanta, Ga., Nov. 21-26, Birmingham, Ala., 28-Dec. 3.

RAYS, THE: Philadelphia, Pa., Nov. 21-26.

REHAN, ADA (Sam S. Shubert, mgr.): Boston, Mass., Nov. 14-26, Albany, N. Y., 28, Schenectady 29, Utica 30.

REJANE: New York city Nov. 7-Dec. 3.

ROYAL LILLIPUTIANS (Thos. R. Henry, mgr.): Milwaukee, Wis., Nov. 20-26, Toledo, O., 27-30.

ROLLA, FREDERICK: Eufaula, I. T., Nov. 22, Krebs 23, S. McAlester 24, Muscogee 25, Van Buren, Ark., 26.

RUDOLPH AND ADOLPH (Broadhurst and Currie, mgrs.): Cedar Rapids, Ia., Nov. 24.

RUNNING FOR OFFICE: Pittsburgh, Pa., Nov. 21-26.

RUSSELL, ANNIE: Philadelphia, Pa., Nov. 14-26, New York city Dec. 5—indefinite.

RUSSELL, LOUIS J. (Felix Blair, mgr.): Greene, N. Y., Nov. 22, Norwich 23, Waverly 24, Canajoharie 25, Corinth 26, Ft. Edwards 28, Granville 30.

SECRETS OF THE SUBWAY: Hoboken, N. J., Nov. 24-26.

SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): Holyoke, Mass., Nov. 21, 22, Waterbury, Conn., 23, 24, Springfield, Mass., 25, 26, Amsterdam, N. Y., 28, Cohoes 29, Schenectady 30-Dec. 1.

SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): Philadelphia, Pa., Nov. 21-26, Camden, N. J., 28-Dec. 3.

SHERLOCK HOLMES: Trenton, N. J., Nov. 21-23, Lancaster, Pa., 24, Chester 25, Wilmington, Del., 26, Norfolk, Va., 28, Richmond 29.

SHORE ACRES (Wm. B. Cross, mgr.): Denver, Col., Nov. 20-27, Logan, U., 28, Pocatello, Ido., 29, Boise 30.

SIBERIA (B. A. Reinold, mgr.): Pittsburgh, Pa., Nov. 21-26.

SI PLUNKARD (W. A. Junker, mgr.): St. Mary's, Pa., Nov. 21, Port Allegany 22, Smethport 23, Dubois 24, Curwensville 25, Clearfield 26.

SKINNER, OTIS: Boston, Mass., Nov. 21-Dec. 3, Brooklyn, N. Y., 5-10.

SLAVES OF THE MINE (L. J. Slevin, mgr.): Greenville, Pa., Nov. 22, Warren, O., 23, Niles 24, Urichsville 25, Cambridge 26, Pleasant City 28, Barnesville 30.

SOTHERN, E. H., AND JULIA MARLOWE: New York city Oct. 17-Nov 26.

STRANGE ADVENTURES OF AMOS SKEETER (Robt. Graff, mgr.): Salem, N. J., Nov. 23, Bridgeton 24, Norristown, Pa., 25, Phoenixville 26, Slatington 28, Easton 29, Bethlehem 30.

STUART, RALPH (Edw. Thurnaer, mgr.): Minneapolis, Minn., Nov. 20-26, Milwaukee, Wis., 27-Dec. 3.

SUPERBA: New York city Nov. 21-28.

THE BANKER'S CHILD (Four Shannons; Harry Shannon, mgr.): Chanute, Kan., Nov. 23, Parsons 24, La Mar, Mo., 25, Minden Mines 26, Weir, Kan., 27, Columbus 29.

THE BONNIE BRIER BUSH (Kirke La Shelle, mgr.): Cleveland, O., Nov. 21-26, Detroit, Mich., 27-Dec. 3.

THE CHARITY NURSE: Toledo, O., Nov. 20-23, Saginaw, Mich., 24-26, Grand Rapids 27-30.

THE CHILD WIFE: Philadelphia, Pa., Nov. 21-26.

THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York city Sept. 20—indefinite.

THE COUNTY CHAIRMAN (Eastern; Henry W. Savage, mgr.): Newark, N. J., Nov. 21-26, Bridgeport, Conn., 28, New Haven 29, 30.

THE COUNTY CHAIRMAN (Western; Henry W. Savage, mgr.): Oakland, Cal., Nov. 21, 22, Stockton 23, San Jose 24, Sacramento 25, Fresno 26, San Diego 28, Riverside 29, Los Angeles 30.

THE CRISIS (Jas. K. Hackett, mgr.): Toronto, Can., Nov. 21-26.

THE CURSE OF DRINK: Omaha, Neb., Nov. 24-26.

THE ERRAND BOY (Sullivan, Harris and Woods, mgrs.): Boston, Mass., Nov. 20-26, New York city 28-Dec. 3.

THE ETERNAL CITY (Liebler and Co., mgrs.): Minneapolis, Minn., Nov. 20-23, St. Paul 24-26.

THE FACTORY GIRL (Eastern; Phil F. Isaac, mgr.): New York city Nov. 21-26, Brooklyn, N. Y., 28-Dec. 3.

THE FACTORY GIRL (Chas. H. Woerz, mgr.): Gardner, Mass., Nov. 22, Marlboro 24, South Framingham 26.

THE FATAL WEDDING (Central; Sullivan, Harris and Woods, props.): Scranton, Pa., Nov. 21-23, Wilkes-Barre 24-26, New York city 28-Dec. 3.

THE FATAL WEDDING (Eastern; Sullivan, Harris and Woods, props.): Lake Charles, La., Nov. 22, Orange 23, Beaumont 24, Galveston 25, Houston 26.

THE FATAL WEDDING (Western; Sullivan, Harris and Woods): Merced, Cal., Nov. 22, Madera 23, Fresno 24, Hanford 25, Bakersfield 26.

THE FLAMING ARROW: Elizabeth, N. J., Nov. 21-23, Wilmington, Del., 24-26, Baltimore, Md., 28-Dec. 3.

THE GAME KEEPER (Rowland and Clifford's): Hoosick Falls, N. Y., Nov. 22, Bennington, Vt., 23, Brattleboro 24, Claremont, N. H., 26, Bellows Falls, Vt., 28, Keene, N. H., 29, Gardner, Mass., 30.

THE GIRL FROM KAY'S: Ottawa, Can., Nov. 21, 22, Plattsburgh, N. Y., 23, Burlington, Vt., 24, Granville, N. Y., 25, Pittsfield, Mass., 26, North Adams 28, Holyoke 29.

THE HEART OF CHICAGO (Edmund Manly, mgr.): Park City, U., Nov. 22, Evansville 23, Rock Springs 24, Rawlins 25, Denver, Col., 27-Dec. 3.

THE HEART OF TEXAS: Albion, Mich., Nov. 26.

THE HOLY CITY (Eastern; Gordon and Bennett, props.; Edward Taylor, mgr.): Bellefontaine, O., Nov. 22, Piqua 23, Anderson, Ind., 24, Richmond 25, New Bremen 26, Cosbocton, O., 28, Zanesville 29, Cambridge 30.

THE HOLY CITY (Western; Gordon and Bennett, props.; Henry Harrison, mgr.): Taylorville, Ill., Nov. 22, Litchfield 23, Alton 24, Louisiana, Mo., 25, Quincy, Ill., 26, St. Charles, Mo., 27, Pittsfield, Ill., 28, Hannibal, Mo., 29, Jacksonville, Ill., 30.

THE HOOSIER GIRL: Dayton, O., Nov. 22, Greenville 23, Urbanna 24, 25, Springfield 26, Piqua 28.

THE IRISH PAWNBROKERS (Ollie Mack and Joe W. Spears, mgrs.): Beardstown, Ill., Nov. 22, Keokuk, Ia., 23, Burlington 24, Muscatine 25, Dixon 26.

THE JEWEL OF ASIA (Geo. P. Slocum, mgr.): Dallas, Tex., Nov. 22, Forth Worth 23, Houston 24, 25, Galveston 26, Orange 28, Beaumont 29, Alexandria, La., 30.

THE JOHNSTOWN FLOOD: Barnesville, O., Nov. 22, New Philadelphia 23, Cambridge 24, McConnellsville 25, Zanesville 26-28, St. Marys, W. Va., 29, Pomeroy, O., 30.

THE KATZENJAMMER KIDS (Blondell and Fennessy, mgrs.): Chippewa Falls, Wis., Nov. 22, La Cross 24, Rochester 26, Owatonna, Minn., 28, Faribault 29.

THE KLEPTOMANIAC: Havanna, Cuba, Nov. 22-27.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Brooklyn, N. Y., Nov. 21-26, Richmond, Va., 27-Dec. 3.

THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): Hoboken, N. J., Nov. 20-23, Trenton 24.

THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Waxahachie, Tex., Nov. 22, Temple 23, San Antonio 24, Austin 25, Taylor 26, Bryan 28, Navasota 29, Brenham 30.

THE LOST PARADISE: Kansas City, Mo., Nov. 20-26.

THE LOST BOY: Camden, N. J., Nov. 24-26.

THE MARRIAGE OF KITTY (Hugh A. Grady, mgr.): Houston, Tex., Nov. 22, Corsicana 23,

WHITESIDE, WALKER: Duluth, Minn., Nov. 23, 24.
WHO'S BROWN: Everett, Wash., Nov. 22.
WHY GIRLS LEAVE HOME (Central): Vance and Sullivan, mgrs.): Baltimore, Md., Nov. 21-26, Philadelphia, Pa., 27-Dec. 3.
WHY GIRLS LEAVE HOME (Eastern): Cortland, N. Y., Nov. 22, Cooperstown 23, Oneida 24, Binghamton 25, Waverly 26, Corning 28, Penn Yan 29, Canandaigua 30.
WHY GIRLS LEAVE HOME (Vance and Sullivan, mgrs.): Pittsburg, Kan., Nov. 22, Springfield, Mo., 23, Iola, Kan., 24, Wichita 29, McPherson Dec. 2, Salina 3.
WIFE IN NAME ONLY (Garland Gaden, mgr.): Canton, Ia., Nov. 22, Quincy 23, Ft. Madison 24, Keokuk 25, Burlington 26, Davenport 27, Muscatine 28, Ottumwa 29.
WILLARD, KATHERINE: Altoona, Pa., Nov. 22, Johnstown 23, Greensburg 24, Connellsville 25, Uniontown 26.
WILSON, AL. H.: Chicago, Ill., Nov. 20-26.
WOLFE, HARRISON J. (Frank Shannon, mgr.): Kalamazoo, Mich., Nov. 22.
WYNDHAM, CHARLES: New York city Nov. 14—indefinite.
YON YONSON: Grand Forks, N. D., Nov. 22, Crookston, Minn., 23, Fargo, N. D., 24, Jamestown 25, Butte, Mont., 27, 28, Anaconda 29, Helena 30.
YOUNGER BROTHERS (A. A. Jackson, mgr.): Circleville, O., Nov. 23, Dayton 24-26, Columbus Grove 28, Delphos 29, Bluffton 30.
YOUR NEIGHBOR'S WIFE: Walnut, Ill., Nov. 22.
YORK STATE FOLKS (Fred E. Wright, mgr.): Beatrice, Neb., Nov. 22, Topeka, Kan., 23, St. Joseph, Mo., 24, Ottumwa, Ia., 25, Cedar Rapids 26.

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
BALDWIN-MELVILLE: New Orleans, La.—indefinite.
BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BISHOP: Oakland, Cal.—indefinite.
BOYLE STOCK (Mrs. Boyle, mgr.): Nashville, Tenn.—indefinite.
CALUMET (John T. Conners, mgr.): Calumet Theatre, South Chicago—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
COLUMBIA (Weis and Davis, mgrs.): Brooklyn, N. Y., Aug. 27—indefinite.
COLUMBIA STOCK: Portland, Ore.—indefinite.
CUMMINGS, RALPH E.: Detroit, Mich.—indefinite.
DAVIS, HARRY: Pittsburgh, Pa.—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH'S: Cincinnati, O.—indefinite.
FOREPAUGH'S: Philadelphia, Pa.—indefinite.
GERMAN THEATRE (Heinemann and Webb, mgrs.): St. Louis, Mo.—indefinite.
GLASER, VAUGHN (Horace A. Smith, mgr.): Cleveland, O., March 14—indefinite.
GRATTAN AND DE VERNON: San Diego, Cal.—indefinite.
HOEFFLER, JACK: Appleton, Wis.—indefinite.
IRVING PLACE: New York city Oct. 6—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NEW PEOPLE'S STOCK (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15—indefinite.
PLAYERS, THE: Chicago, Ill.—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10—indefinite.
PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—indefinite.
SAVOY THEATRE: New Orleans, La.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Troy, N. Y., May 23—indefinite.
SPOONER (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15—indefinite.
STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
WIEDEMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—indefinite.
WILSON-WATERMAN: Houston, Tex., Sept. 5—indefinite.
WILSON-WATERMAN: Dallas, Tex., Oct. 5—indefinite.

REPERTOIRE COMPANIES.

AMERICAN STOCK (Frank Readick, mgr.): Ottawa, Ill., Nov. 20-26.
AUBREY STOCK (W. D. Fitzgerald, mgr.): Woonsocket, R. I., Nov. 21-26, New Bedford, Mass., 28-Dec. 3.
AUBREY STOCK (W. E. Hardy, mgr.): McKeesport, Pa., Nov. 21-26.
AULT BELGARDE AMUSEMENT (M. B. Ault, mgr.): Derby, Conn., Nov. 21-26, South Norwalk 28-Dec. 3.
BELCHER'S COMEDIANS: Pawnee Rock, Kan., Nov. 21-23, Hoisington 24-26.
BRECKENRIDGE STOCK (Chas. Breckenridge, mgr.): Oswego, Kan., Nov. 21-26.
BUNTING, EMMA (Earl Burgess, mgr.): Schenectady, N. Y., Nov. 21-26, Chester, Pa., 28-Dec. 3.
BENNETT-MOULTON (Ira E. Newhall, mgr.): Lowell, Mass., Nov. 21-26.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Fitchburg, Mass., Nov. 21-26.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Harrisburg, Pa., Nov. 21-26.
BENNETT-MOULTON (Ad P. Reed, mgr.): Washington, Pa., Nov. 21-26.
BENNETT-MOULTON (W. A. Partello, mgr.): Marlboro, Mass., Nov. 21-26.
BENNETT-MOULTON (W. C. McKay, mgr.): Lancaster, N. H., Nov. 24-26.
BROWN, KIRK (Appell and Dashon, mgrs.): Oil City, Pa., Nov. 21-26, Erie 28-Dec. 3.
CARPENTER, FRANKIE: Lawrence, Mass., Nov. 21-26, Haverhill 28-Dec. 3.
CARROLL COMEDY: Bellington, W. Va., Nov. 24-26.
CHASE-LISTER: Osceola, Ia., Nov. 21-26, Norfolk, Neb., 28-Dec. 3.
CHICAGO STOCK (Chas. H. Rosskam, mgr.): Jamestown, N. Y., Nov. 21-27.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Norwich, Conn., Nov. 21-26, Meriden 28-Dec. 3.
CRESCENT COMEDY (Bergman and Cummings, mgrs.): Dalton, Ga., Nov. 21-26, Marietta 28-Dec. 3.
CUTTER AND WILLIAMS: Hillsboro, O., Nov. 21-26, Greenfield 28-Dec. 3.
DALE, MARIE (W. E. Martin, mgr.): Waterbury, Miss., Nov. 21-26, Winona 28-30.
DAVIDSON STOCK (A. E. Davidson, mgr.): Decatur, Ill., Nov. 21-26, Streator Dec. 5-10.
DE LEON'S COMEDIANS (I. Kent Cohn, mgr.): Talladega, Ala., Nov. 21-23.
DE VONDE STOCK (Phil Levy, mgr.): York, Pa., Nov. 21-26.
DODGE-BOWMAN: Mexico, Mo., Nov. 24-26.
DU VRIES, SAM, STOCK: Saratoga, N. Y., Nov. 21-26, Johnstown 28-Dec. 3.
ECLIPSE STOCK: Campo Tex., Nov. 20-22, Edna 23, 24, Victoria 25, 26.
EDWARDS' STOCK (Jefferson Hall, mgr.): Beaver Falls, Pa., Nov. 21-26, New Kensington 28-30.
EWING, GERTRUDE (Lou N. Harrington, mgr.): Paris, Tenn., Nov. 21-23, Clarksville 24-26, Whitewright 28-Dec. 3.
FENBERG STOCK (Geo. M. Fenberg, mgr.): New Bedford, Mass., Nov. 21-26.
FERRIS COMEDIANS (Harry Bubb, mgr.): Sandusky, O., Nov. 21-26.
FISKE, MAY: Fall River, Mass., Nov. 21-26.
FLEMING, MAMIE (A. H. Gracey, mgr.): Amsterdam, N. Y., Nov. 21-26, Poughkeepsie 28-Dec. 3.
GAGNON-POLLOCK: Key West, Fla.—indefinite.
HALL, DON C.: Elko, Nev., Nov. 21-26, Ogden, U., 28-Dec. 3.
HAMMOND, PAULINE (C. W. Whitman, mgr.): Calais, Me., Nov. 21-26.
HARCOURT COMEDY (W. H. Shine, mgr.): Westerly, R. I., Nov. 21-26, New Britain, Conn., 28-Dec. 3.
HARRINGTON STOCK: Riverton, Ill., Nov. 21-26.
HAYWARD, GRACE (Winters and Kress, mgrs.): Hannibal, Mo., Nov. 21-26, Quincy, Ill., 27-Dec. 3.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Kirkville, Mo., Nov. 21-26.
HIMMELEIN'S IDEALS (Jno. A Himmelein, mgr.): Harrisburg, Pa., Nov. 21-26.
HIMMELEIN'S IMPERIAL STOCK: Racine, Wis., Nov. 20-27.
HOEFFLER, JACK (Eastern; W. M. Gale, mgr.): Creston, Ia., Nov. 21-26.
HOPKINS' STOCK (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 19—indefinite.
HOWARD-DORSETT (A. M. Miller, bus. mgr.): Parkersburg, W. Va., Nov. 21-26, Sistersville 28-Dec. 3.
HOYT'S COMEDY (H. G. Allen, mgr.): McComb, Miss., Nov. 21-26, Biloxi 28-Dec. 3.
HUNTLEY SAVOY THEATRE: Texarkana, Tex., Nov. 21-23, Monroe, La., 24-26, Greenville, Miss., 28-Dec. 3.
KARROLL, DOT: North Adams, Mass., Nov. 23-26.
KEITH STOCK (Del Lawrence, mgr.): Pendleton, Ore., Nov. 21-26.
JEAVONS, IRENE: Guelph, Can., Nov. 21-26.
KELLAR, HARRY: St. Paul, Minn., Nov. 20-26.
KENNEDY, JAMES: Elkhart, Ind., Nov. 21-26, Sterling, Ill., 28-Dec. 3.
KERKHOFF DRAMATIC: Wichita, Kan., Nov. 21-27.
KEYSTONE DRAMATIC: Watertown, N. Y., Nov. 21-26.
KLARK-URBAN: Nashua, N. H., Nov. 21-26, Rochester 28-Dec. 3.
LOCKES, THE: Junction City, Kan., Nov. 21-26.
LYCEUM STOCK (L. G. Grosjean, mgr.): Tulsa, I. T., Nov. 21-26.
LYONS, LILLIAN: Fenton, Mich., Nov. 21-26, Pontiac 28-Dec. 3.
McDONALD STOCK (C. W. McDonald, mgr.): Dardanell, Ark., Nov. 21-26, Mulberry 28-30.
MARKS BROTHERS (Joe Marks, mgr.): London, Can., Nov. 21-26.
MARKS BROTHERS (Robt. Marks, mgr.): Burlington, Vt., Nov. 21-26, Barre 28-Dec. 3.
MARKS, TOM, STOCK: London, Can., Nov. 21-26, Berlin 28-Dec. 3.
MATHES, CLARA: Brandon, Can., Nov. 14-27.
MILLER BROTHERS' STOCK (Jno. Miller, mgr.): Galena, Kan., Nov. 20-26.
MOREY STOCK: Guthrie, Okla., Nov. 21-26, Oklahoma City 28-Dec. 3.
MORTIMER, CHARLES (F. G. Keith, mgr.): Titusville, Pa., Nov. 21-23, Tidioute 24-26, Tionesta 28-Dec. 3.
MURRAY AND MACKEY (John J. Murray, mgr.): East Liverpool, O., Nov. 21-26, New Castle, Pa., 28-Dec. 3, Du Bois 5-10.
MURRAY COMEDY: Marietta, O., Nov. 21-26.
MYERS, IRENE (Will H. Myers, mgr.): Wheeling, W. Va., Nov. 21-26.
MYERS STOCK (Slim Allen, mgr.): Erie, Pa., Nov. 21-26, Niagara Falls, N. Y., 28-Dec. 3.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Middletown, N. Y., Nov. 21-26, Porchester 28-Dec. 3.
MYRKLE-HARDER STOCK (Eastern; W. H. Harder, mgr.): Salem, Mass., Nov. 21-26, Portsmouth, N. H., 28-Dec. 3.
NATIONAL STOCK: Pembroke, Can., Nov. 21-26, Renfrew 28-Dec. 3.
NORTH BROTHERS (Eastern; R. J. Mack, mgr.): Kewanee, Ill., Nov. 21-26, Jacksonville 28-Dec. 3.
NORTH BROTHERS (Western; F. C. Carter, mgr.): Tyler, Tex., Nov. 21-26.
NYE, TOM FRANKLYN: Okmulgee, I. T., Nov. 21-26.
OLYMPIA STOCK (Gibbs and Harvey, mgrs.): Athens, O., Nov. 21-23, Middleport 24-26.
OSMAN STOCK: Scotland Neck, N. C., Nov. 21-23.
PAIGE, MABEL: Savannah, Ga., Nov. 21-26, Augusta 28-Dec. 3.
PAYTON'S, CORSE, COMEDY (A. B. Bonney, mgr.): Meriden, Conn., Nov. 22-26, New London 28-Dec. 3.
PAYTON, CORSE, STOCK (David Ramage, mgr.): Kingston, N. Y., Nov. 21-26, Saratoga 28-Dec. 3.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Clarksdale, Miss., Nov. 21-23, Lexington 24-26, Durant 28-30.
PERUCHI-GYPZENE (Henry F. Willard, mgr.): Anderson, S. C., Nov. 21-26.
PHELAN'S, E. V., STOCK: Columbus, Pa., Nov. 21-23, Pottstown 24, 25, Reading 28-Dec. 3.
POWELL-PARTELLO (Eastern; Halton Powell, mgr.): Fond du Lac, Wis., Nov. 21-26, Green Bay 27-Dec. 3.
POWELL-PARTELLO (Western; Halton Powell, prop.): Minot, N. D., Nov. 21-26, Carrington 28, 29, New Rockford 30, Dec. 1.
PRINGLE COMEDY: Victoria, B. C., Nov. 14-Dec. 20.
RENTFROW'S JOLLY PATHFINDERS (J. N. Rentfrow, mgr.): Portsmouth, O., Nov. 21-26.
RICE STOCK: Rockland, Me., Nov. 21-26.
ROBER STOCK: Gloversville, N. Y., Nov. 21-26, Binghamton 28-Dec. 3.
ROBERTS, GERTRUDE: Renova, Pa., Nov. 21-23, Cross Forks 24-26, Galeton 28-30.
ROE STOCK: Yonkers, N. Y., Nov. 21-26.
RYAN, DANIEL, Brockton, Mass., Nov. 21-26.
STANLEY'S METROPOLITAN STOCK (Wm. Stanford, mgr.): Ashland, Ky., Nov. 21-26, Maysville 28-30.
STEELSMITHS, THE: Fall River, Mo., Nov. 21-26.
TAYLOR, ALBERT, STOCK (Albert Taylor, mgr.): Fort Smith, Ark., Nov. 21-26, Texarkana 28-Dec. 3.
TEMPEST, J. J., DRAMATIC: Reynoldsville, Pa., Nov. 21-23, Brockwayville 24-26.
THORNE, DRAMATIC (Frank A. Thorne, mgr.): Asbury Park, N. J., Nov. 21-26, Fishkill 28-Dec. 3.
THURBER AND NASHER: Taunton, Mass., Nov. 21-26.
TOMLINSON, C. E. (Chas. H. France, mgr.): Sullivan, Ind., Nov. 21-26, Logansport 28-Dec. 3.
TROY, DONNA, STOCK: Marion, O., Nov. 21-26.
TURNER, CLARA: Bangor, Me., Nov. 21-26.
VAN DYKE AND EATON (F. Mack, mgr.): Evansville, Ind., Nov. 21-26, Paducah, Ky., 28-Dec. 3.
VERNA MAY (H. A. Du Bois, mgr.): Meadville, Pa., Nov. 21-26, Niles, O., 28-Dec. 2.
VERNON STOCK (Benj. B. Vernon, mgr.): Bath, N. Y., Nov. 21-26, Auburn 28-Dec. 3.
WALLACE STOCK: Columbia, Pa., Nov. 21-23.
WINNINGER BROTHERS' OWN: Watertown, S. D., Nov. 20-26, Yankton 28-Dec. 3.
WOOD, FANNY, STOCK (Lester A. Davis, mgr.): Lyndonville, Vt., Nov. 21-26.
WRIGHT, FREDERIC E.: Derby, Conn., Nov. 21-26.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Eastern; Sam S. Shubert, mgr.): Worcester, Mass., Nov. 24, Waltham 25, Marlboro 26, Lowell 27, Lawrence 29, Clinton 30, Brockton Dec. 1, Taunton 2, Woonsocket, R. I., 3.
A CHINESE HONEYMOON (Western; Sam S. Shubert, mgr.): Leadville, Col., Nov. 24, Salt Lake City, U., 25, 26, Oakland, Cal., 28, 29, St. Joe 30, Stockton Dec. 1, Los Angeles 4-7.
A CIRCUS DAY (H. M. Reiss, mgr.): Elizabeth, N. J., Nov. 22, Port Jervis, N. Y., 23, Walden 24, Fishkill 25, Boonton, N. J., 26.
A WHEEL HOUSE (A. J. Davenport, mgr.): Spring Valley, Ill., Nov. 22, Princeton 23, Aledo 25, Keithsburg 26, Oquawka 28, New London, Ia., 29, Fairfield 30.
BABES IN TOYLAND (Hamlin, Mitchell and Fields, mgrs.): St. Joseph, Mo., Nov. 21, 22, Des Moines, Ia., 23, 24, Cedar Rapids 25, Davenport 26.
CUPID AND COMPANY: Toronto, Can., Nov. 21-26, Montreal 28-Dec. 3.
DANIELS, FRANK: South Bend, Ind., Nov. 22, Indianapolis 23, 24, Lafayette 25, Terre Haute 26, Evansville 28, Nashville, Tenn., 29.
EL CAPITAN: Urichsville, O., Nov. 22, Zanesville 23, Columbus 24-26.
EMPIRE OPERA: Cleveland, O.—indefinite.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Canton, O., Nov. 22, 23, Toledo 24-26, Detroit, Mich., 28-Dec. 3.
FANTANA (Shubert Bros., mgrs.): Chicago, Ill., Oct. 9—indefinite.
GLASER, LULU: Chicago, Ill., Nov. 21-Dec. 3.
GLITTERING GLORIA (Fisher and Ryley, mgrs.): Salt Lake, U., Nov. 21-23, Pueblo, Col., 24, Colorado Springs 25, Victor 26.
HOPPER, DE WOLF (Sam S. Shubert, mgr.): Wheeling, W. Va., Nov. 24, Altoona, Pa., 25, Lancaster 26, New York city 28-Dec. 3, New Haven, Conn., 5.
HUMPTY DUMPTY: New York city Nov. 14—indefinite.
IRMA OPERA: Bascobel, Wis., Nov. 22, Prairie du Chien 23, Elkhorn, Ia., 24, Decorah 25, Presco 26.
LYRIC OPERA (Harry La Velle, mgr.): Guthrie, Okla., Nov. 20-22.
MANTELLI OPERATIC (B. E. Gregory, mgr.): Janesville, Wis., Nov. 29, Beloit 30, Appleton Dec. 1.
ME, HIM AND I (Hurtig and Seamon, mgrs.): Montreal, Can., Nov. 21-26, Boston, Mass., 28-Dec. 3.
METROPOLITAN OPERA (Heinrich Conried, mgr.): New York city Nov. 21—indefinite.
MISS BOB WHITE (Nixon and Zimmerman, mgrs.): Corsicana, Tex., Nov. 22, Dallas 23, Shreveport, La., 24, Texarkana, Ark., 25, Greenville, Tex., 26.
MOTHER GOOSE: Buffalo, N. Y., Nov. 21-26.
MRS. DELANEY OF NEWPORT (Melville B. Raymond, prop.): Richmond, Va., Nov. 21-26, Roanoke 28, Bluefield, W. Va., 29, Bristol, Tenn., 30, Greenville Dec. 1, Middleboro, Ky., 2, Chattanooga, Tenn., 3.
OLYMPIC OPERA: Los Angeles, Cal.—indefinite.
PARIS BY NIGHT: Indianapolis, Ind., Nov. 24-26.
PARSIFAL (In English; Henry W. Savage, mgr.): Springfield, Mass., Nov. 22, Northampton 23, Pittsfield 24, Hartford, Conn., 25, 26, Boston, Mass., 28-Dec. 3.
PEGGY FROM PARIS (Henry W. Savage, mgr.): Greenville, Tex., Nov. 22, Denison 23, Sherman 24, Bonham 25, Paris 26, Ft. Smith, Ark., 28, Springfield, Mo., 29, Joplin 30.
PHELAN OPERA: Lewistown, Me., Nov. 21-26, Portland 27-Dec. 3.
PIFF, PAFF, POUF: New York city April 2—indefinite.
ROGERS BROTHERS: Philadelphia, Pa., Nov. 7-26.
SAN TOY: Ogden, U., Nov. 22, Salt Lake 23, 24, Provo 25, Grand Junction, Col., 26, Aspen 28, Leadville 29, Cripple Creek 30, Dec. 1, Pueblo 2, Colorado Springs 3.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): New York Nov. 21—indefinite.
SINBAD (Thos. R. Henry, mgr.): Milwaukee, Wis., Nov. 20-26.
TANGUAY, EVA (F. M. Norcross, mgr.): Jacksonville, Ill., Nov. 22, Peoria 23, Aurora 24, Joliet 25, Rockford 26, Waterloo, Ia., 27, Davenport 28, Clinton 29, Winona, Minn., Dec. 1, La Crosse, Wis., 2, Eau Claire 3.
THE BARONESS FIDDLESTICKS (McDonald and Sullivan, mgrs.): New York city Nov. 21—indefinite.
THE BEAUTY DOCTOR (Fred E. Wright, prop.): Baltimore, Md., Nov. 21-26.
THE BILLIONAIRE: St. Paul, Minn., Nov. 20-23, Minneapolis 24-26.
THE FORTUNE TELLER: Providence, R. I., Nov. 21-26, Albany, N. Y., 28-Dec. 3.
THE ISLE OF SPICE: Syracuse, N. Y., Nov. 22, Utica 23, Troy 24, Newburg 25, Poughkeepsie 26, Brooklyn 28-Dec. 3.
THE LIBERTY BELLES (Fred G. Berger, mgr.): Toledo, O., Nov. 26, Toronto, Can., Dec. 3.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Rochester, N. Y., Nov. 24, 25, Baltimore, Md., 28-Dec. 3.
THE PRINCESS CHIC (Frank Burrell, mgr.): Livingston, Mont., Nov. 22, Bozeman 23, Butte 24, 25.
THE RED FEATHER (S. F. Kingston, mgr.): Philadelphia, Pa., Nov. 14-26, Washington, D. C., 28-Dec. 3.
THE ROYAL CHEF (Sam S. Shubert, mgr.): Galesburg, Ill., Nov. 22, Rock Island 23, Davenport, Ia., 24, Iowa City 25, 26.
THE RUNAWAYS (Sam S. Shubert, mgr.): Los Angeles, Cal., Nov. 28, 29, Santa Ana 30, Riverside Dec. 1, Fresno 2, San Bernardino 3.
THE SCHOOL GIRL: New York city—indefinite.
THE SHOW GIRL (Chas. W. Porter, mgr.): San Francisco, Cal., Nov. 20-Dec. 3.
THE SHO-GUN (Henry W. Savage): New York city Oct. 10—indefinite.
THE SILVER SLIPPER: Jackson, Miss., Nov. 22, Natchez 23, Vicksburg 24, Memphis, Tenn., 25, Helena, Ark., 26.
THE SLEEPING BEAUTY AND THE BEAST: Providence, R. I., Nov. 21-26.
THE STROLLERS: Pine Bluff, Ark., Nov. 28, Hot Springs 30, Texarkana, Tex., Dec. 1, Shreveport, La., 2, Alexandria 3.
THE SULTAN OF SULU (Henry W. Savage, mgr.): Pine Bluff, Ark., Nov. 22, Little Rock 23, Hot Springs 24, Shreveport, La., 25, Beaumont, Tex., 26, Houston 28.
THE TENDERFOOT: Waterbury, Conn., Nov. 22, New Haven 24, New Britain 25, Newport, R. I., 28, New Bedford, Mass., 29.
THE WIZARD OF OZ (No. 2): New York city Nov. 7—indefinite.
THE YANKEE CONSUL (Henry W. Savage, mgr.): New York city Nov. 21-26, Boston, Mass., 28-Dec. 10.
TIVOLI: San Francisco, Cal.—indefinite.
WILLIAMS AND WALKER (Jack Shoemaker, mgr.): Topeka, Kan., Nov. 22, Lincoln, Neb., 23, Omaha 24-26, Denver, Col., 27-Dec. 3.
WILLS MUSICAL COMEDY: Canastota, N. Y., Nov. 21, 22, Oneida 23, Norwich 24, Ellenville 25, 26, Peekskill 28-30.
WINSOME WINNIE: Pittsfield, Mass., Nov. 22, Johnstown, N. Y., 23, Utica 24, Syracuse 25, Auburn 26, Binghamton 28, Oneonta 29, Troy 30, Glens Falls Dec. 1, Granville 2, Burlington, Vt., 3.
WOODLAND (Henry W. Savage, mgr.): New York city Nov. 21—indefinite.

MINSTRELS.

BARLOW (J. A. Coburn, mgr.): Ocala, Fla., Nov. 22, Tampa 23, 24, Key West 25, 26.
BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Corinth, Miss., Nov. 22, Trenton, Tenn., 23.
CHRISTY BROTHERS': Darlington, S. C., Nov. 22, Smithfield, N. C., 23, Kinston 24, Washington 25.
CULHANE, CHASE AND WESTON'S: Avoca, N. Y., Nov. 22, Hammondsport 23, Corning 24, Troy, Pa., 25, Canton 26.
DOCKSTADER'S (Chas. D. Wilson, mgr.): Louisville, Ky., Nov. 22, 23, Columbus, O., 24, Dayton 25, Fort Wayne, Ind., 26, Milwaukee, Wis., 27, 28, Dubuque, Ia., 29, Clinton 30, Davenport Dec. 1, Marshalltown 2, Des Moines 3.
FIELD'S: Springfield, Ill., Nov. 22, Danville 23, Terra Haute, Ind., 24, Evansville 25, Madisonville, Ky., 26, Paducah 28, Henderson 29, Owensboro 30.
HAVERLY'S (Geo. A. Bowyer, mgr.): Portland, Ore., Nov. 24, Seattle, Wash., 27-30.
KERSANDS' BILLY (C. J. Smith, mgr.): New Iberia, La., Nov. 22, Crowley 23, Lake Charles 24, Beaumont, Tex., 25, Sour Lake 26, Galveston 27, Eagle Lake 28, Sealy 29.
MAHARA'S (Frank Mahara, mgr.): Adair, Ia., Nov. 22, Carson 23, Clarinda 24, Clearfield 25, Tingley 26.
McDERMOTT AND DIAMOND BROTHERS' (Chas. E. Rose, mgr.): Charleston, Ill., Nov. 22, Marshall 23, Mattoon 24, Clinton 25, Lincoln 26, Pekin 27, Jacksonville 28, Petersburg 29.
PRIMROSE'S, GEO., MINSTRELS (Jas. H. Decker, mgr.): Utica, N. Y., Nov. 22, Schenectady 23, Albany 24, Glens Falls 25, Troy 26.
SCOTT'S (J. M. J. Kane, mgr.): Lebanon, Ky., Nov. 22, Paris 23, Winchester 24, Richmond 25, Jellico, Tenn., 26, Middlesboro, Ky., 28.
SUN'S: Frankfort, Ind., Nov. 22, Logansport 23, Kokomo 24, Marion 25, Alexandria 26, New Castle 28, Richmond 29, Hartford City 30.
VOGEL'S, JOHN W.: Chester, Pa., Nov. 22, Morristown 23, Burlington, N. J., 24, Mt. Holly 25, Trenton 26.
WEST'S: Phoenix, Ark., Nov. 22, Los Angeles, Cal., 24-26, San Diego 28, Santa Ana 29, San Bernardino Dec. 1, Pomona 2, Oxnard 4, Santa Barbara 4.

VARIETY.

AMERICANS: Albany, N. Y., Nov. 21-23, Troy 24-26.
BLUE RIBBON GIRLS (Jack Singer, mgr.): Brooklyn, N. Y., Nov. 14-26.
BOHEMIANS: Albany, N. Y., Nov. 21-23, Troy 24-29.
BON TONS: Rochester, N. Y., Nov. 21-26.
BOWERY BURLESQUERS: New York Nov. 21-26.
BRIGADIERS: New York Nov. 21-26.
BROADWAY BURLESQUERS: Spencer, Ind., Nov. 22, Worthington 23, Bloomfield 24, Washington 25, Newburg 26, Henderson, Ky., 28, Evansville, Ind., 29.
CHERRY BLOSOMS: Boston, Mass., Nov. 21-26.
CITY SPORTS: Indianapolis, Ind., Nov. 21-26.
CRACKER JACKS: Minneapolis, Minn., Nov. 21-26.
DAINTY DUCHESS: Jersey City, N. J., Nov. 21-26.
DEVERE, SAM: Montreal, Can., Nov. 21-26.
FOSTER, FAY: Chicago, Ill., Nov. 21-26.
GAY MASQUERADERS: Scranton, Pa., Nov. 21-23, Reading 24-26.
GAY MORNING GLORIES: Pittsburgh, Pa., Nov. 21-26.
HIGH ROLLERS: St. Paul, Minn., Nov. 21-26.
HILL, ROSE: Kansas City, Mo., Nov. 21-26.
IMPERIALS: Cincinnati, O., Nov. 21-26.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Peru, Ind., Nov. 22, Elwood 24, Anderson 25, Muncie 26.
IRWIN, FRED: Buffalo, N. Y., Nov. 21-26.
JOLLY GRASS WIDOWS: Philadelphia, Pa., Nov. 21-26.
KENTUCKY BELLES: Detroit, Mich., Nov. 21-26.
KNICKERBOCKERS: New York city Nov. 7-26.
LONDON BELLES: Cleveland, O., Nov. 21-26.
MAJESTIC: Toronto, Can., Nov. 21-26.
MASCOTTE'S VIOLET BURLESQUERS: Boston, Mass., Aug. 15—indefinite.
MERRY MAIDENS: St. Louis, Mo., Nov. 21-26.
MOONLIGHT MAIDS: Paterson, N. J., Nov. 21-26.
MORRIS, HARRY: New York city, Nov. 21-26.
ORPHEUM BURLESQUERS: Montreal, Can., Nov. 21-26.
ORPHEUM SHOW: St. Louis, Mo., Nov. 20-26.
PARISIAN WIDOWS: Louisville, Ky., Nov. 21-26.
REEVES, AL.: Chicago, Ill., Nov. 21-26.
REILLY AND WOODS: New York city Nov. 21-26.
RENTZ-SANTLEY: Milwaukee, Wis., Nov. 21-26.
RICE AND BARTON: Baltimore, Md., Nov. 21-26.
RUNAWAYS: Providence, R. I., Nov. 21-26.
THOROUGHBREDS: Springfield, Mass., Nov. 21-26.
TIGER LILLIES: Washington, D. C., Nov. 21-26.
TRANSATLANTICS: Toledo, O., Nov. 21-26.
TROCADEROS: Reading, Pa., Nov. 21-23, Scranton 24-26.
UTOPIANS: Newark, N. J., Nov. 21-26.
VANITY FAIR: Philadelphia, Pa., Nov. 21-26.
WORLD BEATERS: Boston, Mass., Nov. 21-26.

MISCELLANEOUS.

CREATORE BAND (Pew and Gerth, mgrs.): Reading, Pa., Nov. 22, Harrisburg 23, Baltimore, Md., 24-26, Washington, D. C., 27-Dec. 3.
CRYSTALPLEX (Walsh's): Northampton, Mass., Nov. 21-26, Ware 28-Dec. 3.
DE ONZO BROTHERS' EUROPEAN STARS (Wm. De Onzo, mgr.): Hinton, W. Va., Nov. 21-23, Lancaster, O., 25, Pt. Pleasant, W. Va., 26, Logan, O., 28, McArthur 29-Dec. 1.
DOUGLAS, J. L. (hypnotist): Hillsdale, Mich., Nov. 21-23, Coldwater 24-26.
ELLERY'S ROYAL ITALIAN BAND (Channing Ellery, mgr.): San Antonio, Tex., Nov. 20-26.
FLINT, MR. AND MRS. HERBERT L. (Hypnotists; H. L. Flint, mgr.): Clinton, Ia., Nov. 21-26, Cedar Rapids 28-Dec. 3.
HAGENBACK'S TRAINED ANIMALS: St. Louis, Mo.—indefinite.
HERRMANN, THE GREAT (Jesse L. Lasky, mgr.): Birmingham, Ala., Nov. 22, Montgomery 23, Mobile 24, Pensacola, Fla., 25, Meridian, Miss., 26.
HEWETT: Edmonton, Can., Nov. 21-24, Strathcona 25, 26.
KELLAR (H. D. Wallan, mgr.): St. Paul, Minn., Nov. 20-26.
KILTIES' BAND (T. P. J. Power, mgr.): London, Eng., Sept. 24—indefinite.
PAULINE (Hypnotist; Chas. Hine, mgr.): Bangor, Me., Nov. 21-26.
PERKINS, ELI (Harrison Downs, mgr.): Richmond, Mo., Nov. 22, McPherson, Kan., 24, Ellsworth 25.
PRESCELLE (Hypnotist): Lubec, Me., Nov. 21-26.
SALISBURY'S MOVING PICTURES (E. L. Knight, mgr.): Laurens, S. C., Nov. 24, Yorkville 25, Greenville 26, Anderson 30, Gaffany Dec. 1.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Northern; Brandon Courtney, mgr.): Providence, R. I., Oct. 16—indefinite.
SHEPARD'S MOVING PICTURES (Southern; Chas. B Pova, mgr.): Alexandria, La., Nov. 22, Monroe 23, Greenville, Miss., 24, Vicksburg 25, 26, Jackson 28, 29, Brookhaven 30, Port Gibson Dec. 1, Natchez 2, 3.
SOUSA AND HIS BAND (Frank Christianer, mgr.): Chickasha, I. T., Nov. 22, Oklahoma City, Okla., 23, Muscogee, I. T., 24, Independence, Kan., 25, Iola 26, Kansas City, Mo., 27, Des Moines, Ia., 28, Davenport 29, Milwaukee Wis., 30.
TWENTIETH CENTURY MOVING PICTURES (Oliver C Patten, mgr.): Gloversville, N. Y., Nov. 22.
VERNON (the Ventriloquist): Omaha, Neb., Nov. 20-26, Denver, Col., 28-Dec. 3.

Received too late for classification.

A CHINA DOLL: New York city Nov. 19—indefinite.
A DESPERATE CHANCE (Miller, Plohn and Saylor, mgrs.): Oklahoma City, Okla., Nov. 24, Gainesville, Tex., 25, McKinney 26, Greenville 28, Bonham 29, Sherman 30.
A DEVIL'S LANE (Eastern; Eunice Fitch, mgr.): Huntington, W. Va., Nov. 24, Winchester, Ky., 29, Lexington 30.
A GIRL FROM KAY'S (Geo. A. Kingsbury, mgr.): Louisville, Ky., Nov. 20-26, Cincinnati, O., 28-Dec. 3.
A NIGHT IN THE FOOL HOUSE: Schenectady, N. Y., Nov. 21-26, Buffalo 28-Dec. 3.
A TRIP TO CHINATOWN: Kenton, O., Nov. 22, Bowling Green 23, Findlay 24, North Baltimore 25, Lima 26, Delaware 29, Bellefontaine 30.
ALL-STAR STOCK (Edward Garrick, mgr.): Seattle, Wash., Nov. 21-26, Tacoma 28-30.
AMERICAN VITAGRAPH: Marion, Ill., Nov. 23, Flora 24, Greenville 25, Vandalia 26, Charleston 28, Shelbyville, Ind., 29, Mattoon, Ill., 30.
BRECKEN

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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HARRISON GREY FISKE, PRESIDENT.

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HARRISON GREY FISKE,

EDITOR.

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FALSE DESIGNATION.

THE MIRROR recently protested against the sensational habit of a certain class of newspapers in attaching the designation of "actress" to persons—and particularly to young women who by misadventure or lack of poise come to figure in criminal and other court proceedings—that have no more right to that title than a messenger boy in a financial institution would to the designation of "banker." One or two New York newspapers during the week have enlarged upon this phase of fiction in the case of a woman on trial for an alleged murder, and in less prominently treated pieces of "news" of the sort that they most affect have related stories of other women dignified by the same title that have no recognized association with the stage.

This kind of illegitimate chronicling may please and interest a multitude of people, just as various other fakements by the same class of newspapers interest the same multitude; but it is resented by intelligent persons who see its falsity, and it should be resented by the profession of the theatre.

The Rochester *Democrat and Chronicle*, taking up the protest of THE MIRROR on this subject, calls upon the associations affiliated with the theatre to take some action in this matter. "Why don't the respectable organizations of respectable players, men and women," it asks, "get after the newspapers for their ridiculous and mischievous habit of seizing upon every least excuse for calling 'an actress' every woman who gets herself unflatteringly mentioned in their news columns? They ought to, for nothing does the good name of the profession more harm than this same newspaper stupidity."

Repeated protests to persons in authority on the offending newspapers in time might reform this outrageous habit, which is not based on stupidity, but is deliberately indulged in the hope of imparting to the "stories," in which young women who are not actresses figure as actresses, an interest that may in a measure lift the tales from the dull level of common turpitude and give scope for more varied "description."

The *Democrat and Chronicle* differentiates the supernumerary and extra persons in the theatre—some of whom at times, of course, get into trouble of one kind and another as other persons do, and get in the newspapers a professional rating that they never could hope to achieve in the theatre—from the persons who really are actresses; women "who with hundreds of others equally respectworthy, of whom the public never hears except in connection with their work or in the way of business, whose real names even in some cases the public does not even know, and whose lives are more private, quieter, more regular and less eventful than the lives of most women off the stage, if only because they have far less time and strength to spare for anything but their work than most women off the stage." And it deplores the injustice done by newspapers in associating with real actresses in the public mind foolish young women falsely held up as types of a great and dignified profession.

It is not the wish of THE MIRROR or of any other journal that declares against this misrepresentation to do injustice to even the humblest of the young women who find employment in the theatre and who seriously enter the profession in lower walks and as seriously seek legitimately to tread its higher paths. From many of such are the higher ranks recruited as they reveal their worth, and it is not necessary to defend them, for they show their characters by honest endeavor. If there are others in minor employment in the theatre that misinterpret the vocation open to them or abuse their opportunities, upon them, as upon the indiscreet and unwise in other vocations, must fall the consequences of their own acts. But to class them generally with the real figures of the theatre, even by inference, is not only an injustice to an honorable and honored profession but an insult to public intelligence.

THE "BOOERS."

ANOTHER case showing the extreme method of disapproval employed by the gallery public of London theatres was reported last week, when a well-known actress, appearing in a new play by a woman author equally well-known, was roughly assailed by that contradiction of civilized conduct called "booing." The actress in question had in other plays been well received in London and elsewhere in Great Britain, as well as in this country, and it would seem that that former liking and approval should always mitigate that feeling of dislike of a play or a player that in London, even at the better theatres, finds such a peculiarly barbarous and offensive expression.

The dispatch that told of this latest breach of courtesy and good manners in the theatre said that the author of the play, who has a most creditable following, was present at the disturbance with a host of friends in the better part of the theatre, but the efforts of the gentler portion of the audience by demonstrations of approval to turn aside the hostile manifestations were of no avail. A chorus of "boos" that increased in loudness as the play proceeded marked the close of every act. Throughout the third act the gallery was so unanimous in its discouraging opinion of play and performance that the actress became hysterical. "She appeared before the curtain," it was said, "with tears streaming down her face and lifted her arms in mute appeal to her tormenters, but without effect." She nevertheless appeared and pluckily went through the last act, although the "booing" made the play unintelligible, and finally the lights were lowered and the audience dispersed. It is said that the play was well acted, but that it lacked original interest—surely no cause for such a demonstration of boorishness.

It should be a matter of pride that, however definitely an audience in New York or any other large city of this country may disapprove of a play or a performance, no such unmannerly and discourteous method of expressing dislike is ever resorted to here. Even though the temper of a part of the audience should encourage rough demonstrations, no such disorder as that which so often marks first nights in London would be permitted here.

One striking example of the effect of the silent yet none the less definite disapproval that characterizes a New York audience was seen here last week when a play that was produced on Wednesday evening was announced on Friday to be withdrawn on Saturday. The demeanor of the first-night audience was as clearly discouraging as were the criticisms that immediately followed the production, and no "booing" was necessary to convince the management that the play would not do.

"Booing" as it is practiced in London may be one effect of a strong love for personal freedom of expression, but too often there it becomes literally lawless and tyrannical and a breach of the public peace, and some means as harsh as the method itself should be taken to stop it if the self-respect of the better part of the theatre public is not strong enough to influence a reform.

DEATH OF ISADORE RUSH.

Isadore Rush, the very popular actress, long the leading woman with the late Roland Reed, whose wife she became, and this season leading woman of the Glittering Gloria company, died of heart failure at San Diego, Cal., on Nov. 14. Miss Rush was bathing in the surf at Coronado Beach with several members of the company when a great wave carried her suddenly into deep water. It is supposed that she was rendered unconscious by the shock, as she immediately seemed helpless, and was brought to shore only with great difficulty by Milton Heuriot. All efforts to revive her were fruitless and she died without regaining consciousness.

Miss Rush was born at Wilkesbarre, Pa., about thirty-five years ago, coming of German and Quaker stock. At the age of fifteen she married a Mr. Whyte and became the mother of Carolyn Whyte, the actress, who survives her. Miss Rush appeared in many amateur performances of comic operas during her girlhood and in the early years of her married life. Roland Reed, upon seeing one of her impersonations, became interested in her and offered to her a position in his company. She accepted, and thus began her professional career.

For ten years Miss Rush appeared as leading woman with Mr. Reed, playing in all the comedies produced by that excellent actor. When his illness compelled his retirement from the stage she also retired and devoted herself to the care of him at their home in this city until his death. Although she was of splendid constitution, this experience told upon her health, and she was obliged to rest afterward for some months.

Upon returning to the stage two years ago Miss Rush appeared as Lady Holyrood in Florodora, succeeding Edna Wallace Hopper. Next she was cast for one of the principal roles in The Medal and the Maid, but retired from the company before the New York opening. This season she assumed the leading part in Glittering Gloria and played it continuously until the time of her death.

Miss Rush was a woman of most amiable and attractive disposition and she was much beloved by a large circle of professional and non-professional friends. She was a member of the Christian Science Church, and was greatly esteemed by the members of that faith. She seemed in perfect health up to the final moment of her life.

IMPORTANT CASE DECIDED.

A case that is of great importance to the members of the profession was decided last week in the Superior Court, Boston, Mass. The decision rendered awards damages amounting to $920.15 in favor of Mrs. Kate de Becker and against Charles Hawtrey. Mr. Douglas, with the firm of Fromme Brothers, who acted as counsel for the plaintiff, in speaking of the matter said:

"Our client and her children came over here with Mr. Hawtrey on his first visit to America, and also came the season following. When arrangements were being made for the third American tour Mr. Hawtrey seemed a little doubtful about the prospects, and he told Mrs. de Becker so, at the same time assuring her that she and her children would have at least twelve weeks' work. No contracts were signed, but Mrs. de Becker had perfect confidence in the verbal agreement. The season lasted only five weeks, and we began suit for the remaining seven weeks' salary, which was at the rate of $120 per week, together with transportation back to England for the entire party of four people.

"We brought the suit in Boston because Mr. Hawtrey was playing there at the time, and because the laws of Massachusetts are such that an employe is protected, whether he is an actor or a workman in any other field of endeavor. The testimony was all taken in New York and submitted through the Boston representative of our firm." The defendant was represented in this case by Howe and Hummell.

GEORGE J. APPLETON INJURED.

George J. Appleton, manager for the N. C. Goodwin company, broke his leg at Columbus, Ohio, early Thursday morning in superintending the moving of Mr. Goodwin's baggage cars preparatory to the jump from Columbus to Buffalo.

The organization was to leave the former city at 1.45, and some railroad official thinking it would not be able to have its baggage loaded in time for that train, informed Mr. Appleton that it could not go. The latter rushed over to the cars, assumed direction of affairs himself, and had the cars ready before the arrival of the train which was to take them. In jumping off of the baggage cars in the darkness while on his way to the depot he fell down a twelve-foot railroad embankment. He was picked up by the foreman of the local transfer company, carried to his train and insisted on coming with Mr. Goodwin's company to Buffalo, where he is now at the General Hospital.

The accident will incapacitate Mr. Appleton for several weeks, but he expects to resume charge of the company again during the run of Mr. Goodwin's play in New York city.

MRS. HAVERLY WINS.

The case of the Haverly Company against W. E. Nankeville came up in the Appellate Division of the Supreme Court a few days ago, and the decision of the lower court was sustained. Mrs. Haverly's counsel, General S. F. Kneeland, of Kneeland, La Fetra and Glaze, conducted the case for the plaintiff. The action hinged on the signing of a paper by Mrs. Haverly as secretary of the Haverly Company, which she understood to be merely a receipt, and which turned out to be a release of the defendant from all obligations and which, practically, it was alleged, gave him the right to use the name Haverly in connection with minstrelsy, without the further payment of royalties. The suit was begun to set this document aside, and the ruling of the court will enable Mrs. Haverly to collect back royalties amounting to several thousand dollars. The decision was handed down on Nov. 12.

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THE ASHES OF ROSES. By Francis Cotony Arrigo.

THE BARONESS FIDDLESTICK, a musical satire on society in two acts. Book and lyrics by George De Long, music by E. A. Bruguiere. Copyrighted by M. Witmark and Sons.

THE CLANCEY KIDS, a comedy in two acts. By Thatcher Howland Gould. Copyright by Walter H. Baker and company.

DECEPTION, OR THE DOCTOR'S FRIEND. By Simeon S. Wiltsie.

DURING HER FATHER'S ABSENCE. By Frank R. Day.

FUSS AND FEATHERS, a social satire set to music. By Otto A. Hauerbach.

HEARTS, drama in four acts. By Charles W. Tackenberg.

THE LOVE AFFAIRS OF LADY BETTY, a comedy of manners in four acts. By Mary Magin.

MARY TUDOR, a drama in five acts. By Embley Osmun. Copyrighted by Eliza Warren.

THE OLD CLOTHES MAN, play in four acts. By James Kyrle MacCurdy.

ONLY A GRASSHOPPER. By F. A. Lawrence.

AN ORIENTAL PARADOX. By Dave S. Marion.

OUT OF THE WEST. By Martha L. Ogden.

A PAUPER'S PARADISE, play in four acts. By J. W. Carner.

THE PHILANTHROPIC MISS LORAY. By Henry Cottrell Rowland.

A SON OF BOHEMIA. By George Hamilton Harris.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

CHARLES H., Boston, Mass.: Creston Clarke was not in the cast of The Ruling Power.

A. D. O., Rock Island, Ill.: Candida is commonly pronounced with a very slight accent on the first syllable.

F. D. D., Brooklyn, N. Y.: THE MIRROR publishes entire, without any exceptions, the complete list of the plays copyrighted at Washington, as sent to it by the Government.

C. L. R., Houston, Texas: The Dove-cot is a three-act comedy adapted from Bisson and Leclercq's Jalouse and produced at the Duke of York's, London, Feb. 12, 1898.

HUBERT C., Ithaca, N. Y.: The Belle's Stratagem is a comedy by Mrs. Cowley and was first performed at Covent Garden Feb. 22, 1780. It was revived by Daly in 1893.

M. N. R., Atlanta, Ga.: Aristocracy was first produced at Palmer's Theatre Nov. 14, 1892. Viola Allen was in the cast. The Family Doctor was written by Bill Nye and Scott Marble.

MISS B. G., Utica, N. Y.: Before the Mast is the name of a nautical drama in four acts by Broughton. It was produced at the Olympia, London, March 8, 1884.

C. S., London, Eng.: THE MIRROR never publishes facts which relate only to the private affairs and lives of artists. You might write to the actress and she will reply, if she wishes you to know.

H. M., Toronto, Canada: H. Wolfsohn, 131 East Seventeenth street, New York, is Campanari's manager, while William Thomer represents the De Reszkes. A letter to the Metropolitan Opera House would reach either artist.

MRS. C. L., Tombstone, Ariz.: 1. Mrs. Bandanna is a character in Wigan's Loan of a Wife. 2. Falstaff, the comic opera, was first produced at Her Majesty's Theatre, London, July 19, 1838. It was written by Maggiore, the music by Balfe.

Y. L. C., San Francisco, Cal.: Adonis was produced at the Bijou Theatre, New York, Sept. 3, 1884, with Henry E. Dixey in the title part. He played it in London at the Gaiety May 31, 1886. Adonis II was produced Nov. 28, 1892.

H. L. B., Pittsburgh, Pa.: Pierre Corneille was born 1606 and died in 1684. He wrote Le Cid, Polyeucte, Horace, Le Menteur, Ponpée, Heraclius and Nicomède, which have appeared in English.

J. H. B., Boston, Mass.: Andrew Jackson Allen, while manager of the old Bowery, invented the press agent, as he was the first manager who employed a man to write about the merits of the theatre and its company.

CHRISTIAN, G. N. Y., and CONSTANT READER, New Bedford: 1. The form of a play does not affect its production. It is judged and put on by its merits, when the manager is capable of judging of merit. To help him in reading a clear copy is better than handwriting, so the most of MSS. are typewritten. To be copyrighted it is not necessary it should be produced. Just send two copies and a dollar to the Librarian of Congress. 2. Maurice Barrymore has three children on the stage: Ethel, Lionel, and Jack.

U. R. P., Utica, N. Y.: Brown's History of the Stage is authority for the statement made last week in regard to Fanny Davenport's first appearance. We are informed by several who follow this department that other dates are more correct. As she appeared as a child, history is liable to err. Children are often either unmentioned or a different name is used. One correspondent says he had information from her father that her appearance was first at the Arch Street Theatre, in Philadelphia, in the Last Days of Pompeii, her father playing Arbaces and her mother Nydia, the blind girl. This was several years previous to 1857.

CURRENT AMUSEMENTS.

Week ending November 26.

ACADEMY OF MUSIC—The Wizard of Oz—3d week—18 to 26 times.
AERIAL GARDENS—Closed.
AMERICAN—David Higgins in His Last Dollar—3d week—18 to 26 times.
BELASCO—David Warfield in The Music Master—9th week—58 to 65 times.
BERKELEY LYCEUM THEATRE—Closed.
BIJOU—May Irwin in Mrs. Black Is Back—3d week—18 to 26 times.
BROADWAY—Fritzi Scheff in The Two Roses—1st week—1 to 8 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—The Baroness Fiddlesticks—1st week—1 to 9 times.
CIRCLE—Vaudeville.
CRITERION—Louis Mann in The Second Fiddle—1st week—1 to 8 times.
DALY'S—Nance O'Neil in Madga, 5 times; Hedda Gabler, 4 times.
DEWEY—New York Stars.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—John Drew in The Duke of Killicrankie—12th week—88 to 96 times.
FOURTEENTH STREET—Andrew Mack in The Way to Kenmare—3d week—18 to 25 times.
GARDEN—The College Widow—10th week—73 to 81 times.
GARRICK—Henry Miller in Joseph Entangled—7th week—49 to 57 times.
GOTHAM—Harry Bryant's Extravaganza.
GRAND OPERA HOUSE—Raymond Hitchcock in The Yankee Consul.
HARLEM OPERA HOUSE—William Faversham in Letty.
HERALD SQUARE—Edna May in The School Girl—54 times, plus 5th week—30 to 37 times.
HUDSON—Ethel Barrymore in Sunday—2d week—7 to 14 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock company in Alt Heidelburg—13th time; The Mountaineer—1st week—1 to 5 times; William Tell—1 time.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—E. H. Sothern and Julia Marlowe in Hamlet—2d week—8 to 9 times; Much Ado About Nothing, 16 to 18 times; Romeo and Juliet, 15 to 17 times.
LEW FIELDS'—Announced to open Nov. 29.
LIBERTY—George M. Cohan in Little Johnny Jones—3d week—16 to 23 times.
LONDON—Brigadiers Burlesquers.
LYCEUM—Charles Wyndham and Mary Moore in David Garrick—2d week—8 to 15 times.
LYRIC—Madame Rejane in Zaza—1 to 8 times.
MADISON SQUARE GARDEN—Closed.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—A China Doll—1st week—2 to 10 times.
MANHATTAN—Mrs. Fiske in Hedda Gabler—2d week—5 to 12 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Florence Bindley in The Street Singer.
METROPOLITAN OPERA HOUSE—Conried Grand Opera Company in repertoire.
MINER'S BOWERY—Reilly and Woods' Show.
MINER'S EIGHTH AVENUE—Bowery Burlesquers.
MURRAY HILL—Closed.
NEW AMSTERDAM—Humpty Dumpty—2d week—9 to 17 times.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—A Race for Life.
NEW YORK—Woodland—1st week—1 to 9 times.
NEW YORK ROOF—Closed.
OLYMPIC—Stock Burlesque and Vaudeville.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Amelia Bingham in The Climbers—2d week—9 to 16 times.
PROCTOR'S FIFTH AVENUE—The Greatest Thing in the World.
PROCTOR'S FIFTY-EIGHTH STREET—Superba.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—The Stubbornness of Geraldine.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Mrs. Wiggs of the Cabbage Patch—12th week—91 to 100 times.
THALIA—Closed.
THIRD AVENUE—Because She Loved.
VICTORIA—Vaudeville.
WALLACK'S—The Sho-Gun—7th week—50 to 58 times.
WEBER'S MUSIC HALL—Weber and Ziegfeld Stock Company in Higgledy-Piggledy—6th week—37 to 45 times.
WEST END—Stella Mayhew in Flo Flo.
WINDSOR—The Factory Girl.
YORKVILLE—Vaudeville.

THE USHER

The new law relating to agents, applying generally to those who secure servants for employers, has been said to apply to theatrical agents as well as to others, and there is now an attempt in this city to put theatrical agents under the supervision of the city official who has control of other employing agencies.

Relating in a way to the same matter, the Central Federated Union, which is made up of certain federated trades and vocations, has given its indorsement to a bill to be presented to Congress "to make theatrical agents liable for the fulfillment of contracts made through their offices."

Among these federated trades and vocations is Actors' Union No. 1, which is composed of vaudeville and other performers who are employed in the less prominent places of variety amusement. The measure noted is understood to be chiefly in their interest, and is intended mainly to apply to the agents through whom they secure places. But in effect, if put into a statute, this measure would apply to all other theatrical agents and agencies as well, classing them with other bureaus for the employment of labor.

An interesting question is involved in this proposed bill. Is it possible in law to make an agent, who is but an intermediary, responsible on a contract to which he is not a real party? If it is, why should not a lawyer, or any similar person having an intermediary function as between parties in bringing them together, drawing contracts, etc., be held liable for the performance of such contracts?

♠

There was a story in one of the papers the other day to the effect that a well-known actor playing in New York, angered at the constant and exasperatingly audible chatter of a party in a box, which chatter also was resented by the rest of the audience, "stopped short in the middle of a strong dramatic scene and, walking over to within a few feet of the box, stood glaring at the six occupants." The immediate results were a storm of applause and the hurried departure from the theatre of the offending party.

This really would seem to be a good remedy for an evil that unfortunately is too common in New York. But it depends in a way upon the ability of an actor to glare. There is an occasional box party that the malignant and ordinarily terror-inspiring menace of a Forrest would hardly disturb.

♠

"It is said," remarks the *Wall Street Journal*, "that Mr. Adé wrote The College Widow as a starring vehicle for Ethel Barrymore, but that the Trust refused the piece when it was finished. Mr. Savage produced the play, which is one of the great money-makers of the season."

Is this true—the statement as to original design? If so, it is another striking example of erroneous "judgment."

♠

A correspondent of THE MIRROR in a suburban city discloses a phase of the Syndicate booking system that, if pursued consistently, will cause serious trouble to somebody.

The correspondent names an attraction as the only one that the local theatre has had in a month. "When Manager Blank applied to one of the Syndicate firms recently for bookings," he adds, "he was told: 'You had better go to Belasco for your attractions.'"

The reason for this "turn down," it is said, is found in the fact that the local manager in question had played two of Belasco's attractions to large business early in the season, before the Syndicate gates had been closed against him.

Is not this sort of thing very much like sowing the wind?

♠

Mr. Belasco's action in securing Convention Hall, Washington, for the premiere of Mrs. Carter's new play, and the means he intends to take to make that large auditorium in a measure suitable for dramatic representation, emphasize his persistency and courage in endeavoring to conduct his own business in his own way, without paying tribute to the commercial oligarchy that has seized the theatre for its own ends.

Mr. Belasco now for some years has made his productions in Washington, and he asserts that the Theatrical Trust, which controls the dramatic theatres in that city, in its attempt to shut him out of Washington altogether arranged so that he could secure no other hall even for his production. The Trust people either overlooked Convention Hall or deemed it so large as to preclude all possibility of arranging it for a dramatic representation.

At great expense Mr. Belasco proposes to fit this hall for his purpose, and in putting in a proper stage and its accompanying machinery he plans to have that temporary structure available for use in other halls in other cities the regular theatres of which are absolutely under Trust control.

No better city than Washington could have been selected to illustrate the peculiar control the Theatrical Trust has over the theatres of this country and the straits of an independent manager who desires—but is unable—to do a legitimate business with the freedom theoretically vouchsafed to an American citizen.

Washington, in short, being the seat of government, is the one place in this country where it will be good to illustrate the tyranny of Trust control as to the theatre.

It is rumored in Washington that President Roosevelt contemplates a searching and drastic examination of the trusts of this country during the four years of his incumbency of the chair of the Chief Executive, and it would not be strange if in the natural order of such an investigation the Theatrical Trust should in due time be called upon to explain its embargo on and embarrassment of reputable managers engaged in the theatrical business.

PLAYS PRODUCED.

Monday evening Nov. 21 at the Court Theatre, Wheeling, W. Va., Wagenhals and Kemper presented Blanche Walsh in Jacob Gordin's domestic drama, The Kruetzer Sonata, as translated by Samuel Shipman, and with the following cast:

Raphael Friedlander	George Fawcett
Eva	Mrs. Henry Vanderhoff
Hattie	Blanche Walsh
Celia	Helen Ware
Samuel	Williams Wadsworth
Ephraim Fiddler	William Travers
Bella	Jessie Ralph
Gregoire	Alexander von Mitzel
Natache	Laura Linden
Albert	Charles Clifton
Shabelsky	Richard Earle

The first act is in Russia, the rest in Connecticut and New York city.

For the first time in its history the Russian Government has permitted a play to be produced and played in the Lithuanian language, Nov. 17, at Shavly, Russia. It is called To America.

Cupid and Co., a new musical comedy, by A. Baldwin Sloane, and the book by E. Tracy Sweet and E. Temple, was produced on last Monday evening, Nov. 14, at the Nesbitt Theatre, Wilkes-Barre, Pa., under the direction of J. Fred Zimmerman, Jr., before a large and enthusiastic audience. The tuneful music, humorous dialogue and bright lyrics caught the fancy of the house, and encores were numerous. The piece is handsomely staged, and has some magnificent costumes. The company is well balanced, and a finished and complete performance was given. Hughey Dougherty, the minstrel, scored a personal hit with two songs. Junie McCree, as Detective Sherlock Quiller Holmes, has the leading comedy role, and his presentation of the bungling detective was delightful. The prima donna, Thelma Fair, came in for a big share of the liberally distributed honors. Others who were excellent were Herbert Carr, Neal McCay, Laura Butler, Kalina Deglow, Edouard Durand, Lois Tabor, Walter Dyett, Florence Young and Gertrude Fort. The production is staged by Gerard Coventry, and there is a large and well drilled chorus. After a tour on the road the comedy will be brought to New York.

PERFORMANCE OF YEATS' PLAYS.

Margaret Wycherly and her newly organized company that will tour the country this season in the Irish plays of William Butler Yeats, appeared last Saturday afternoon at the Carnegie Lyceum in The Land of Heart's Desire, The Hour Glass, and Cathleen Ni Hoolihan. The performance was given under the auspices of the New York Wellesley Club, and the auditorium was completely filled with members of that organization and their friends. The three plays presented have all been seen in New York, and were greatly enjoyed by lovers of the poetic and mystical drama. Miss Wycherly played the three leading roles in fine, sensitive, artistic fashion, and she was admirably supported by Frank Andrews, Carroll Gillin, Caroline Newcombe, P. J. Kelley, and Carolyn Leavitt-Jones.

LILLIAN COLEMAN WINS SUIT.

Mrs. Lillian Coleman Morrison, known professionally as Lillian Coleman, and now a member of the Humpty Dumpty company, was awarded $750 damages by Justice Truax, in the Supreme Court, on Nov. 15, against Street and Smith, the publishers of *Ainslee's Magazine*. In May, 1901, there appeared in that publication an advertisement of a book with a somewhat suggestive title and Miss Coleman's portrait was used in a way that, it was claimed, associated her with the book. Miss Coleman brought suit immediately for $10,000 damages, and the case has been in the courts ever since, having at one time been dismissed and later appealed. It is said that the case will likely be again carried to a higher court.

COMPLAINT AGAINST A THEATRE.

Complaint has been made to the Mayor that the new Liberty Theatre, in West Forty-second Street, which was recently completed, has not been built in conformity with the revised building code, which calls for open courts on the sides of new theatres. The Mayor was informed that, instead of open areaways, an inclosed court had been constructed from the rear of the building leading into Forty-first Street, into which some of the exits led. The Mayor promised to investigate the matter.

A STAR'S WARDROBE TRUNK.

Madame Réjane carries with her fifteen costume trunks, measuring seven feet high by four wide and about three feet deep. They are complete traveling wardrobes, leaving the gowns exactly in position on the hangers just as they would be in madame's own dressing-room. These trunks are all zinc lined and sealed in order to prevent the sea air from tarnishing the embroidery and jewels during their transit from France to America.

THE PARRICIDE TO BE REVIVED.

One of the results of the visit of Manager William A. Brady to Cincinnati was announced Nov. 16 by Richard Dorney, manager of The Two Orphans, to the effect that he has just completed negotiations with Mr. Brady for the production of one of the late Augustin Daly's artistic melodramas, The Parricide, which when brought out in 1873 had a run of seven weeks at Daly's Fifth Avenue Theatre, then situated at Broadway and Twenty-eighth Street.

ROBERT DOWNING'S PLANS.

P. P. Craft has assumed the management of Robert Downing, who is playing Ingomar the Barbarian. Next season Mr. Downing will produce a repertoire of his successes, including Out of the Wilderness, in which he plays John the Baptist. Seventy-five people will be carried and the tour will open in Washington, D. C.

A page advertisement in the Holiday MIRROR *will cost but $150, the rate for a page in the regular number. Its value cannot be estimated at anything like this price, for it is much greater.*

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The fiftieth anniversary of the New York Chapter was held last Sunday afternoon in the Manhattan Theatre. The service was conducted by the Rev. Thomas H. Sill, Dean of the Board of Chaplains, assisted by the Rev. F. J. Clay Moran, B. D., and the music was rendered by the vested choir of St. Chrysostom's Chapel, under the leadership of Alfred J. McGrath, choirmaster. The address was given by Harry Leighton, who said in part: "For the first time, after seven centuries of unfortunate misunderstanding, the Church has taken the professional stage by the hand and formally approved of it. The play to be presented on Dec. 9, under the auspices of churches of various denaminations at the New York Theatre is an event of moment from more than a sentimental standpoint. While the Church has availed itself on rare occasions of the services of the actor during this interval, it is significant that it had not in that long period formally espoused the cause of purely professional players and done so openly and with enthusiasm." Speaking on the topic "Breaking the Barriers of Unjust Prejudice," Mr. Leighton, in a dignified and interesting defense of the stage, pointed out the errors of judgment which on both sides had operated to prevent the recognition of the just claims of each of these great instrumentalities upon the respect and hearty co-operation of the other.

The Colonial play, The King's Highway, to which illusion has above been made, will be presented at a matinee performance at the New York Theatre under the direction of Mr. Leighton. The cast will be one of high professional excellence. The proceeds will be for the benefit of the National Council of the Alliance and tickets may now be obtained at the rooms of the Alliance, Manhattan Theatre Building.

The Rev. Walter E. Bentley, National Secretary and Organizer, preached last Sunday in Washington, D. C., in the morning at the Church of the Good Shepherd and in the evening at Trinity Church. There were very large congregations at both services. The subject of the sermon was "The Church's Duty to the Theatre." This (Tuesday) evening a meeting for organization of the Washington Chapter of the Alliance will be held, and Mr. Bentley and several chaplains of the Alliance will make addresses. Next Sunday, Nov. 27, Mr. Bentley will preach at St. Peter's Church, Baltimore, Md., at 4.30 p.m. The Rev. William Howard Falkner, rector and chaplain; Percy Winter and other members of the De Witt Stock company will lend their services to make the occasion a success. The organization meeting of the Baltimore chapter will be held in St. Paul's Parish House on Monday, Nov. 28. All are cordially invited.

The New York Chapter held an interesting meeting at St. Chrysostom's Chapel last Thursday evening and Charles T. Catlin presided. Addresses were made by Mr. Catlin, Mr. Bentley, Harry Leighton and others, and a very profitable evening was enjoyed and plans for new work were outlined and adopted.

Adelaide Cherie was the hostess at the regular tea last Thursday afternoon, and among those present were William N. Freeman, Pearl Ford, Mrs. L. V. Mauger, Mr. and Mrs. Forbes Curtis, Margaret Ellsworth, Jennie C. Wilder, the Rev. F. J. Clay Moran, Mrs. Ancel Oppenheim, of St. Paul, Minn.; Mrs. Lyman A. Berger, of Kansas City (Mo.) Chapter; Mrs. Marion Leland, Mrs. A. L. Place, the Rev. Walter E. Bentley and Irene Langford, who contributed to the programme. Next Thursday being Thanksgiving Day, there will be no tea, the headquarters being closed.

The Chicago Chapter held its annual meeting for the election of officers last Tuesday afternoon at the Masonic Temple, and the following were elected for the ensuing year: President, Rev. Dr. James S. Stone, rector of St. James' Church; Mrs. Edith Wagar, Secretary, and Treasurer, George M. Krebs, of the Chicago Shakespeare Society. The Rev. William White Wilson, LL.D., was elected the dean of the chaplains. The local Council, consisting of a large number of persons, including representatives of the stage, was also elected. The work for the first year has been satisfactory and the plans for the second year's work are well in hand.

The Boston Chapter held a reception last Friday afternoon to Mary Sanders. It was held in the New Century Building, and a large number of members and guests were present to do honor to the occasion.

The Providence, R. I., Chapter held a service in All Saints' Church last Sunday evening, and the sermon was preached by the rector, Rev. Arthur M. Aucock, one of the officers of the Chapter. The Secretary, Percy B. Gibson, also made an address. There was a fine attendance.

The National Secretary addressed the sailors now in port last Tuesday evening at the Sailors' Mission Rooms in Coenties Slip, and on Friday evening he addressed the Fortnightly Shakespeare Club at the Waldorf-Astoria Hotel on "The Social Function of the Drama." A vote of thanks was extended the speaker on both occasions. This Tuesday evening Harry Leighton (who volunteers in the absence of Mr. Bentley) will address the Jewish Hospital Association of Brooklyn on "How the Church and Stage are Joining Hands."

The Syracuse (N. Y.) Chapter held a business meeting recently at the Snowdon, and the Rev. Karl Schwartz resigned as president. The resignation was accepted and a committee was appointed to wait on the Rev. F. W. Betts with a view to his accepting the presidency. On Nov. 5 a successful entertainment was given by the chapter in the assembly rooms of the Yates Hotel. Ethel Barrymore was the guest of honor, and the following programme was given: Opening remarks on the Alliance, by Mrs. Clara K. Brown Lyman; the Rev. Dr. S. R. Calthrop followed with an address on "Woman's Influence"; Beulah Grace Dodge sang "The Lord is My Salvation," and was followed by Marguerite Pettie, who gave imitations of her sister, Edna May. Mrs. Clarence Dillenbeck recited "The Italian Version of George Washington and His Hatchet" and, for an encore, "Almost Beyond Endurance." The final number was an address by the president-elect, the Rev. F. W. Betts, on "A Plea for Christian Fellowship." Refreshments were served by Miss Barrymore and others, and among the large number of guests present were many members of the three theatrical companies then in town. Nine new members were added to the Chapter and quite a substantial sum was realized.

ENGAGEMENTS.

Frank Mostyn Kelly resigned from Arthur C. Alston's forces, to sign with Dan McEvoy.

John Odell and Grace Gilmore, for William Gillette's A Legal Wreck.

Edna Goodrich, by Weber and Ziegfeld, for Higgledy-Piggledy.

Ben J. Green, for the light comedy role in Brown's in Town, which opens Nov. 19.

Carl Eckstrom, for lead in Brady and Grismer's Siberia, succeeding Joseph Kilgour.

Alma Powell, specially engaged for the balance of the season to star with the Vernon Stock company and opened Nov. 14 in Waverly.

Theodore Friebus, by Kirke La Shelle, for The Virginian.

Albert P. Smith, for the Bennett-Moulton company.

By J. Saunders Gordon, for the Mantelli Operatic company, Bert E. Gregory as acting manager; Will H. Barry as press and advance agent; Signor Gaetano Merola as musical director.

Alexander MacKenzie, with Charles B. Hanford.

Gussie Hart, for A Prisoner of War.

Herbert Jones, with Paul Gilmore in The Mummy and the Humming Bird.

Alma Powell, for the lead in Dealers in White Women.

Carol Irving, for Mrs. Black is Back.

Marie La Brahy, for leading woman with R. A. Hawk's Little Outcast company.

PERSONAL

HACKETT.—A daughter was born to Mr. and Mrs. James K. Hackett (Mary Mannering) on Nov. 16, at their home in this city.

FAVERSHAM.—William Faversham, owing to a cold was unable to play in Letty in Springfield, Mass., last week, but resumed work in New Haven.

BINGHAM.—Amelia Bingham invited all the original members of The Climbers company to a tea on the Princess' stage Nov. 17. Among those present were Clyde Fitch, Minnie Dupree, Annie Irish, Frank Worthing, Clara Bloodgood, Madge Carr Cooke, and Ferdinand Gottschalk.

JONES.—Henry Arthur Jones has agreed to come to New York next Autumn to assist in the production of his new play.

TREE.—Beerbohm Tree played A Man's Shadow before the King and royal guests at Windsor Castle on Nov. 18.

RÉJANE.—Madame Gabrielle Réjane and her daughter, Germaine, were the guests of the Twelfth Night Club Nov. 15. They were introduced by the president, Mrs. Alice Fischer Harcourt. Madame Réjane visited The Wizard of Oz last week, and was delighted with the scarecrow.

TEMPEST.—Marie Tempest appeared at the Criterion Theatre, London, Nov. 15, in a new light comedy in three acts, and by Cosmo Gordon-Lennox, entitled The Freedom of Suzanne. It is full of rather farcical fun about the old story of the wife who obtains a divorce and is sorry. Miss Tempest achieved a personal success; the play, a wild one.

BELLEW.—Kyrle Bellew will appear in London next September with Raffles.

MILLWARD.—Jessie Millward has been engaged to help inaugurate the Sunday concerts at the Fourteenth Street Theatre Nov. 27.

LORRAINE.—Robert Lorraine left for Europe Nov. 19, to have a chat with Bernard Shaw about Man and Superman.

MAY.—Edna May has signed a new contract to continue with her present manager for three years more. It calls for her appearance both in America and England and in straight as well as musical comedy.

STODDART.—J. H. Stoddart may make a special tour across the country in a revival of the plays in which he gained prominence, such as Saints and Sinners, The Long Strike, and Alabama.

MANSFIELD.—Richard Mansfield will use Henry Meltzer's form of Rodian the Student in his annual New York engagement.

MCLELLAN.—C. M. S. McLellan arrived in New York from London last week to witness rehearsals and be present at the production by Mrs. Fiske and the Manhattan company of his new play, which will follow Hedda Gabler at the Manhattan Theatre.

MODJESKA.—Madame Modejska denies that she is going into vaudeville, although she was offered a large sum weekly to give a scene from Macbeth.

MANTELL.—Robert B. Mantell will follow Amelia Bingham at the Princess Theatre in revivals of Richard III, Othello, Hamlet and perhaps Richelieu.

WALSH.—Blanche Walsh is said to have acquired the American rights of Sarah Bernhardt's Prince Charming.

DAY.—Will Rossiter, Chicago, has in press an illustrated story by Charles H. Day, entitled "Actress and Clerk; a Story of Stage and Store." It will be followed by two others in uniform style.

ENCOURAGEMENT.

With pose and mien affected
He sat in K[illegible]
And haggled and dissected
The drama scene by scene.
He "gave" each situation,
He [illegible] the flaws,
He mocked the presentation,
He [illegible] applause.
He [illegible] the players
[illegible] unbecoming glee;
He [illegible] prince of players—
[illegible] been admitted free.

EDWIN ANGELO LEMAN.

TELEGRAPHIC NEWS

CHICAGO.

Old Favorites Popular—His Highness the Bey Produced.

(Special to The Mirror.)

CHICAGO, Nov. 21.

Good attractions, fine weather and good business is the record of the last week, and prospects are bright for the rest of the season. The bills this week:

Studebaker, The Cingalee; Grand Opera House, Raffles, with Kyrle Bellew, second week; Illinois, Lulu Glaser in The Madcap Princess; Garrick, Fantana, with Jeff De Angelis and Katy Barry, eighth week; Powers, The Dictator, with William Collier; McVicker's, 'Way Down East, second week; Bush Temple, Players stock, In Lovers' Lane; Great Northern, Ward and Vokes; People's, stock in Two Little Vagrants; Columbus, Al. Wilson; La Salle, His Higness, the Bey; Alhambra, Billy Clifford, in How He Won Her; Bijou, When Women Love; Academy, Queen of the White Slaves; Studebaker Music Hall, Arnold Daly, in Candida, second week; Criterion, Alone in the World; Avenue, stock in A Life's Revenge.

Candida may remain in Chicago, at the Studebaker Music Hall, another week, three in all. The Daly-Shaw tour is to end here and the company will return to New York to begin rehearsals for You Never Can Tell at the Garrick. Attendance during this second visit has been fair.

The Cingalee, which will open at the Studebaker to-morrow night, is the first attraction that ever came to the Studebaker directly from Daly's Theatre and it is the first musical attraction not Savage's that ever played the Studebaker. H. G. Snow, who is ahead of the Cingalee, therefore has an especial claim on public attention.

Manager L. J. Rodriguez of Louis Mann in The Second Fiddle said the second week's business of the attraction, at the Illinois, was better than the first week's business of Collier in The Dictator, at the Powers. Thus does the syndicate outrival itself. Mr. Mann played his part "straighter" towards the close of the engagement, and Mr. Rodriguez said an increase in attendance was coincident with the change. Mr. Mann went directly into the Criterion, New York, with his entire company, from the Illinois.

J. H. Stoddard, in The Bonnie Brier Bush, has been booked to open the new Nearts at Tipton, Ind., Dec. 4, by Wingfield, Rowland and Clifford.

C. Brusell and a Swedish dramatic company will play a rural drama in Swedish at the Grand on the afternoon of Dec. 4.

Raffles came and conquered. The engagement began with people turned away, notwithstanding that Treasurer Charles W. McDaniel got more money into the Grand Opera House than ever before this season. All the critics evidently were delighted, the audiences enthusiastic, and Mr. Bellew's personal reception spontaneous. He was greeted with a sort of why-how-de-do-delighted-to-see-you outburst of handclapping and curtain calls were numerous during the performance. The star's impersonation of the elegant thief was fine and Bellewtiful—that is, full of his personality with its limitations. His Raffles, at times, seemed too amiable and not keen enough. E. M. Holland's aristocratic detective was a distincter person whose amusing identity is maintained with the skill and thoroughness that have lifted this actor into a permanent place among the best. Frank McCormack's Crawshay was complete and especially praiseworthy, and a curtain call showed he had a good share of the audience's favor. Frank Connor's Bunny was excellent. The part of Gwendolyn offered Clara Blandick a few good opportunities which she did not improve any too well, though her performance in its entirety was sufficiently good. Lorena Atwood was a handsome Mrs. Vidal and acted the part very well. Olive Wyndham was a bright Lady Ethel and Mignon Boranger a natural Marie.

Hal Reid's Roanoke pleased large audiences at the People's last week. Eugene Moore gave a finished performance of Wilford Forrest, an easy role for him, yet one he did not fail to mark as usual with sincerity and naturalness. In Roanoke Peyton Lilian O'Neil found a part nicely suited to her, and she realized the ideal, beautiful, blind Southern girl remarkably well. Her delineation was true and so appealing that in the bridge scene many persons in the audience cried out as she advanced to the centre, where the villain had ripped off boards to let her fall through into the chasm. Van Murrell gave an unusually good performance of Joe Payton. Jessie E. Pringle in black-face as Aunt Dinah showed her versatility and got all the laughs due. Joseph O'Meara as the miserly Morse showed strength without smoothness. His crustiness was too broken and gusty. Ethel Davis was a bright and natural Annabel. Mabel Mohr answered the moderate requirements of Mrs. Peyton. The scenery was noticeably adequate and praiseworthy.

The Lilliputians in John Fowler and William Tostetter's extravaganza, Sinbad, entertained the patrons of the Columbus last week. The cast was generally competent, laughs were numerous, and the acting and specialties of the little people much enjoyed. Charles H. Johnson's Sinbad was always amusing, often genuinely humorous, and he made a hit in the school scene with the chorus as pupils. James Rosen's midget comedy as the policeman was as successful as ever. Jennie Lamont's Bridget was a bit too roughly comic, yet effective, apparently, in the opinion of the audience. Mary Baker was sufficiently handsome as the Fairy Queen, and her singing and acting were pleasing.

Grace Griswold, author of Billy's First Love and His Japanese Wife, which have been very successful in vaudeville as acted by Valerie Bergere and her company, joins the Players at the Bush this week to play a character part in Lover's Lane.

The Dictator, with William Collier, Richard Harding Davis, and John Barrymore chiefly in evidence, won praise and propriety at Powers'. At the outset Mr. Barrymore got into wireless communication with hidden laughs of the audience and kept bringing them out all through the performance. All his dry powder was exploded faithfully and effectively. After Mr. Barrymore as Hyne had got the fun going well in the first act then on came William Collier, and the reign of mirth was established. Mr. Collier's cleverness as an actor, abetted by his comedy impulses, made his Brooke Travers virtually a continuous starry hit. Charles Jackson as the valet was a praiseworthy contributor to the laughs of the evening, the audience seeming entirely satisfied with his conception and performance of the part. George Nash's robust United States Consul was not calculated to arouse admiration of our country's service abroad, but it was creditable as an example of acting. Louise Allen played the woman villain, Juanita, successfully. Rose Flynn, as Lucy, contributed good looks and pleasing naturalness, and Lida Hall fulfilled the moderate requirements of Mrs. Bowie. Brigham Royce delivered the general with considerable excellence.

A Social Highwayman at the Bush Temple brought out the general ability of the players better than most of the plays there this season. George Alison, in the title-role, had a character that fitted him nicely, and he excelled, as usual, in the delineation of it. Mabel Montgomery was similarly successful as Elinor Burnham, endowing the part with grace, brightness and a prepossessing appearance. The woman villain, Senora Caprices, was very capably done by Gertrude Rivers. Fred Powers Hasby, the valet, was one of the best portrayals of his numerous achievements as an actor as well as stage director of the Bush. The sinister look and devotion of one criminal to another were impressive. Morris McHugh, William Ewarts, and Charles Balsar, as the society associates of the highwayman, very cleverly responded to all the requirements of the parts. George Loane, as Livingston Bascom, gave a remarkably smooth and adequate performance, which discovered exceptional judgment as well as ability. Kate Blake did the spiritualistic medium, and those of her audience who had attended seances could see how admirably true and realistic her representation was. Emma Lou Giffen did the French maid bit so neatly and vivaciously that she got a round of applause. In spite of the counter attraction of a similar play, Raffles, good audiences were attracted by The Highwayman.

Blanche Walsh will be seen in the first metropolitan production of The Kreutzer Sonata for three weeks at McVicker's, beginning Dec. 4. The holiday attraction at McVicker's will be In Old Kentucky.

Coral Armin has joined the People's Stock to play Claudinet in Two Little Vagrants.

John Crittenden Webb, one of Chicago's successful playwrights, author of Sandy Bottom, has written a Russian-Japanese play, entitled In the Far East, which Hampton and Hopkins are sending out for the season.

Swear words are getting too numerous in the drama, all grades, in this city. Even the preacher in Candida offended in this respect, or at least added his to the rest. A man going from theatre to theatre gets his fill of the favorite curse word and numerous hadeses.

Granny, with Mrs. Gilbert, follows Collier at Powers', next week, for two weeks.

Phœbe Davis sounds a note of deep sincerity in 'Way Down East seldom heard in such plays nowadays, and her Anna, after seven successive seasons, remains an admirably complete and careful characterization. The author and actor in this instance—both women—unite their talents unerringly to reach the heart of woman, and this is one of the secrets of the fact that the play is still attracting crowded houses. The business at McVickers has been very large. Kate Benetau's Kate Brewster was brisk and clever, and John Brennan's Hi caused the usual number of explosions. Ulric Collins' David was excellent, and Robert A. Fisher's squire certainly was heavy enough.

Inez Macauley, Hal Davis and that rising new actor, James J. Corbett, made a success of Pals at the Great Northern last week. Edmund Day, the author, has furnished a good medium for all three as well as a general entertainment which appeals strongly to the audiences at the Great Northern. Hal Davis' Higgins was a very palpable hit, and Miss Macauley's Grace exceptionally bright and pleasing. Corbett as Jim was a great favorite with his observers and showed them he is getting on to the science of acting.

Minnie St. Clair has joined Fred Raymond's western Missouri Girl company to play Daisy in place of Mae Dudley.

Richard Hardwork Burnside, after achieving the especial credit due for staging Fantana, has returned East to produce Lady Teazle for the Shuberts.

Walter DeWitt, formerly treasurer of the Columbus, has become the treasurer and business-manager of the La Salle. Mr. DeWitt has been a popular member of the local theatrical fraternity since the days of Jay Rial at the Chicago Opera House.

William J. McCarthy has been appointed stage manager at the People's under the direction of Eugene Moore.

Clarice Catlin, a talented child student of Professor Ridge's dramatic school, has been engaged for Burt Marshall's Comedians. Miss Maud Rogers, of the same school, has joined Holty Tolty.

Réjane will open her engagement at the Grand Dec. 5 with La Robe Rouge, Monday and Tuesday; La Passerelle (Marriage of Kitty), Wednesday and Thursday; Amoreuse and Lolotte, Friday; Ma Cousine, Saturday matinee and evening; first half of second week, Zaza; Thursday, Parisienne; Friday, La Petite Marquise; Saturday, L'Hirondelle.

His Highness the Bey was produced at the La Salle to-night. Review later. Cast as follows:

Louie Wurtzelheimmer	Sam Collins
Abad Khan	James C. Marlowe
Count Casino	Cecil Lean
Hartley Davies	Walter Ware
Ali Ben Grouchi	George Mackey
Sergeant O'Donnell	William Robinson
Mustaf Ben Batti	Fred Walton
Izze Klid Agen	Harry Dodds
Loris Buttinski	Earl Stanley
Baron Vermouth	Harry C. Francis
Georgia	Olive Vail
Dotty Dimple	Blanche Homan
Gladys Coyne	Ursula March
Julia Desplay	Phrynette Ogden
Mrs. Hauton	Frances Kennedy
Tobey Todd	Florence Townsend
Percy Pierce	Helene MacDonald
Marie Moore	Flo Rendich
Marion Moore	Helen Irwin

Word has been received here that Edwin Percival and Gertrude Richie, of the For Her Sake company, were married Oct. 15 at Chehalis, Wash.

Recent engagements through the Wildman exchange include Fred Bernard and Maud Devere with Holden Brothers, Alexander Murray and Minnie Stanley with Missouri Girl, Eugene Phelps, Maud Leone, Isabel Barr with Human Hearts; Mr. and Mrs. William Currier with Dick Ferris, Frances Grandon, George Connor, Harry Earl and Marie Graber with Rowland and Clifford; Frank Merritt, Charles J. Mitchell and Francis Loring with Hampton and Hopkins; Edwin A Butz and William Young with Nellie, the Newsgirl; Myrtle Hurlbert with Gagnon and Pollock, David Livingston and Edna Ward with Jolly American Tramp, Gus Arthur with Dora Thorne, Gertrude Gilbert and Charles Hart with Stanley stock, J. E. Ames and Lillian Desmond with Reaping the Harvest, Rose Evans with South Chicago stock, J. C. Klein and W. J. Coxey with Cutter and Williams, Lucy Lamberton with Holy City, Jack Lasswell and Edward Moran with Quincy Adams Sawyer.

OTIS L. COLBURN.

ST. LOUIS.

The Two Orphans and Hedda Gabler—Bellows' Stock—Other Offerings.

(Special to The Mirror.)

ST. LOUIS, Nov. 21.

Much of the mix-up regarding the opening of the new Garrick Theatre was occasioned by a telegram from Aage Toxen-Worm, of the Rejane company, which said that madame would begin the season at the new house on Dec. 18. Just why Aage should know all this and the Shuberts, Architect Swasey and others interested keep silent, is not clear. Mr. Swasey tells me that his opening date is close on to the 1st prox., that the house is practically completed and the initial attraction would be announced without much loss of time. A local paper printed a story to the effect that Belasco had bought it. Anyway the Garrick will be an acquisition for the town, and all concerned ought to be congratulated on the temerity of building another down-town theatre.

Hedda Gabler, Ibsen's Ibsenesque character-study, was put on at the Imperial by Blanche Bates as a special professional matinee on last Thursday. The actress and her company were welcomed by a large and sympathetic audience, and the papers the next day devoted themselves largely to comparisons. It turned out to be a welcome change for the company from The Darling of the Gods, and the cast, including Albert Bruning, J. Harry Benrimo, Eugene Ormonde, Mrs. F. M. Bates, Leslie Preston, and Ruth Blake, gave strong characterizations. The Imperial's second special matinee is underlined for Thanksgiving Day, when My Aunt's Advice and Madame Butterfly are the double offering.

Walter Clarke Bellows announces his stock company at the Odeon to be made up of Byron Douglas, Thomas McLarnie, Hardee Kirkland, W. T. Carlton, George D. Parker, Robert Rogers, Laura Burt, Frederick Sullivan, Lawrence Marston, Evelyn Vaughan, Marion Pollock Johnson, Louise Mackintosh, Maude Love, and C. A. Chandoe. He is to start with Viola Allen's former essay, In the Palace of the King, and in the second week will try Soldiers of Fortune. Prices are to be popular and care is to be taken that not all the Monday evenings are billed, inasmuch as President Crawford is under obligations to provide for the Apollo Club, the Choral-Symphony Society and a few foreign musicians who want to give concerts here the coming Winter and do not, at this writing, know just where they will be placed.

The all-star Two Orphans had the town to-night at the Century. They were all there, the old favorites, and some of us who saw them in their prime gave a new reading to the Latin epigram, *tempus fugit*. They were all there—Clara Morris, Mrs. Lemoyne, Louis James, J. E. Dodson, James O'Neill, Grace George, Elita Proctor Otis, Sarah Truax, Jameson Lee Finney—and the very air was redolent with reminiscences, if that is a good simile in these cases made and provided. Taking one consideration with another, it would seem that the re-presentation of the famous melodrama is warranted, if for no other reason than that it is head and shoulders above the run of recent melodrama in point of genuine human interest. Much applause greeted the players, and all of it was well bestowed. Clara Morris had all sorts of newspaper attention given her the previous week, and judging from the newspaper representation in the house to-night she is coming in for a good deal more.

George Sidney in that absurdity, Busy Izzy, like the glimpses of the moon, is revisiting the Grand. All the latest popular songs are sung during the offering, especially when Sidney is not on the stage, and in this part of the work Carrie Weber, Maud Campbell, Louise Mink, Fred Wyckoff, William Massey and others get into the good graces of the audience. The bill fits well into the general trend of the house by making the unskillful laugh at the slightest provocation.

James J. Corbett is in town once more, this time at Havlin's in Pals. With him are Inez McCauley and Hal Davis. Gentleman Jim is thus in good vaudeville company, and the others in the cast do not materially detract from it. Pals went well at the Sunday matinee, better at night, and to-night shows signs of having a very prosperous week at Sixth and Walnut. If fairly-well-concealed assurance be a sign of cleverness, Corbett shows possession of his share of it.

Thou Shalt Not Kill, a Pentatuechism almost more honored in the breach than the observance, has been used as the title of a melodrama which first broke forth locally on Sunday at the Crawford. It is based on Count Lyof Tolstoi's book. Telepathy, hypnotism, and material lightning as it falls abaft the heavens and on the head of the guilty man, are employed as the *deus ex machina*, as we say in the classics; and altogether novel if not new seances of the occult, the grotesque and arabesque are the result. Sorry to see that my old college chum, Nicola Tesla, is not in the cast. Just a trifle more fakery in ohms, kilowatts and amperes, in the which my Nicola delights so much, is needed to give the whole that artistic verisimilitude which the yearning soul of melodrama craves.

Place Aux Dames, in German Platzen die Frauen, a real German farce comedy with trimmings, went hilariously over the Olympic boards last night, the occasion being a presentation of the happy thing by the German stock company, der Herren Heinemann and Welb. It satirizes the female lawyer in a way to amuse even those who cannot follow the text. If it has not been seen in the Irving Place Theatre, Herr Conried could do worse than put it on.

Kiralfy's Louisiana shows a few "off nights" in attendance at the Odeon. If Bolossy could only get a bluer light on his blue grotto all might yet be well.

Ben Hur folds its tent and steals silently away from the Olympic on next Saturday night. Then comes Viola Allen in something worth while.

Ezra Kendall gave two extra performances of Weatherbeaten Benson at the Century Sunday afternoon and night. The play petered out a bit toward the close of its local engagement. Kendall himself confesses to a knowledge of the difference between a 20-minute monologue and a 180-minute play.

The Crawfords have gone into another cheap theatre venture here by remodeling somewhat the old Pickwick Theatre at Jefferson avenue, opposite Uhrig's Cave, and calling it the Star. C. P. Crawford has charge of it. His opening bill on Sunday was the old aurora borealis called Northern Lights, with Agnes Bruce and Harry Sedley in the leading parts. A very small admission fee is required, as befits the plethora of melodrama which is now upon us.

All the houses will have special Thanksgiving Day matinees, and at the Fair a truly great programme has been arranged. Prince Sadanaru Fushimi, of Japan, with party and escorts, is to do the Fair that day in extra fashion, although he will have been here several days by that time. His Imperial Highness has been conducting himself with excellent discernment in the East. Two German princes are being made much of—Friedrich Karl and Johann Heinrich zu Hohenlohe-Ochringen, nephews of Prince Hohenlohe, former German Chancellor. Several companies of the Sixteenth United States Infantry are here to guard the Fair during its last days against the concerted vandalism of the populace, which, as previous experience in these cases shows, is always more rampant than usual on the last days of a big public enterprise.

Lulu Glaser is soon due at the Olympic in A Madcap Princess.

Willie Collier is due at the Century in the fierce Richard Harding Davis comedy, The Dictator, after we have put The Two Orphans "revival" out of the way.

To-night the World's Fair Concessionaires and Exhibitors' Club gave a *bal masqué*, or, as the predominant Italians call it, "un ballo in maschero," at the old Coliseum, soon to be be torn down to make room for car tracks and Carnegie's Library. The event was rather timid at the beginning, but warmed up a trifle toward the close. Good old slow St. Louis never did have much use for *bals risqués*.

Governor Hill of Maine, Governor Toole of Montana, Governor-elect Johnson of Minnesota and Governor Terrazas of Chihuahua, Mexico, are in town "doing the Fair."

Frederic Kimball, manager of the Too-Proud to Beg company, has sent me his wedding cards, from which it appears that in the Church of England in East Aurora, N. Y., on Thursday, Oct. 20, 1904, he married Mary Servoss. Miss Servoss is to be congratulated; Frederick is a good fellow.

Sadie Fields, of the De Wolf Hopper company, was entertained at dinner Sunday night at the American by her sister, Mrs. Blass. Miss Fields came over from Springfield, Ill., where her company had just closed an engagement, after doing well.

Al Harris, business-manager for Joseph, Jr., and William W. Jefferson, sons of the only Joseph Jefferson, who are touring in The Rivals, passed through town the other day.

Lucile La Verne, formerly in the Imperial stock with Maude Odell, got the best of notices for her work in Ezra Kendall's Weatherbeaten Benson. Miss La Verne has developed into a character portrayer quite out of the ordinary.

Director Clemens Strassberger, of the Strassberger conservatories, has let contracts for a $70,000 South Side Conservatory, to be erected at Grand and Shenandoah avenues. None of the local music schools has in past years enjoyed a more steady or properous growth than Strassberger's.

C. H. Hall, manager of the California Theatre, San Francisco, Cal., was a guest of Blanche Bates, 16.

J. Henry Benrimo leaves The Darling of the Gods after Thanksgiving matinee to join Mrs. Leslie Carter for the new production at the Belasco Theatre. Mr. Benrimo has been playing two parts, Saigon and Kato, with marked popularity, and is succeeded in the former by George Wessels, and T. G. McGrane in the latter.

Zest has been added to the last days of the Fair by the high-handed measures that had to be resorted to in getting the Geisha girls and 206 Mongolians to quit the Fair, St. Louis and the country. The Asiatics did not want to go home, and if anybody thought that they were going meekly in heathen Chinee fashion there was a good deal of evidence to the contrary the other morning when the immigration officers started West with a trainload of them. The thing ended in a fracas at the station, and much hairpulling on the side. The Liberty Bell has gone to Philadelphia, never to resume its expositional journeys. The last dollar of the Government loan of $4,600,000 has been paid to the Treasury officials, and we are all guessing now on the total paid admissions. Let's hope the twenty million mark will be reached on the grand total.

J. A. NORTON.

BOSTON.

Many New Bills—A New Parson Actor in Hamlet—News of Players.

(Special to The Mirror.)

BOSTON, Nov. 21.

The most important dramatic newcomer of the week in Boston is Otis Skinner, who brings The Harvester to the Park for a fortnight. There was a splendid advance sale for the opening performance to-night, and there was no question about the cordiality of the greeting which Mr. Skinner had in his new character. It was not the same sort of French-Canadian that he presented that we Bostonians see emptied into the North Station every morning for the conquest of New England, but was decidedly more picturesque and dramatic. His impersonation was decidedly effective in all its scenes, and among those who gave excellent interpretations were Lizzie Hudson Collier, Maud Durbin, George Clarke, J. M. Colville, and Walter Lewis, the latter proving himself a chip of the old block and a worthy son of Horace Lewis.

Richard Mansfield made an exceedingly interesting change of bill at the Colonial to-night, and revived King Richard III upon a scale of magnificence which was fully up to the standard which he established when he first gave the play at the old Globe years ago. It is one of the best Shakespearean pageants that he has ever shown Boston and was warmly appreciated. His farewell week will be a busy one, for he will also give A Parisian Romance, Beau Brummel, Ivan the Terrible, The Merchant of Venice, and Dr. Jekyll and Mr. Hyde.

Ada Rehan also made a change of bill at the Majestic to-night and revived The Country Girl, which was one of the best liked old comedies in which she appeared in the palmy days of the Daly Stock company. Charles Richman and all the others of her company gave her admirable suport. After two more performances The Taming of the Shrew and The School for Scandal will be revived for the remainder of the week.

Billy B. Van has been raised to the rank of stardom in musical comedy, and at the Globe there was a good sized house to see him in The Errand Boy. His own specialties were the brightest features in the entertainment, but Rose Beaumont came in for a good share of the honors.

William Gillette has started in upon the last week of his engagement at the Hollis. When he first came here theatrical croakers insisted that The Admirable Crichton would not have the magnetism of his earlier plays, but they were decidedly off in their reckoning, and business has continued excellent clear throughout to the finish.

Henrietta Crosman is another who is to remain here only one week more, and then Sweet Kitty Bellairs will begin a tour of the New England circuit, which should prove a notable one on account of the uniform praise which has been given to the star and comedy here in Boston.

An interesting revival is made at the Castle Square this week in Viola Allen's success, In the Palace of the King. Lillian Kemble has Miss Allen's old character, Dolores, and Howell Hansell appears as Don John. Leonora Bradley is the dowager, and Mark Kent plays the fool, originally created by William Norris.

Denman Thompson's engagement at the Boston will take its place among the most notable that he has ever played at this historic house, and The Old Homestead keeps up its popularity clear to the finish of the stay.

Dealers in White Women gives an abundance of sensations at the Grand Opera House this week, and it promises to have a big week at this popular home of melodrama.

Fallen Among Thieves is the change of bill for the stock company at the Bowdoin Square this week, its first presentation here in any other way than by a combination. The full strength of the organization is included in the cast, and there are also vaudeville interpretations in the course of the melodrama.

For the first time in several years the bank officers will not have a Barnet extravaganza for their annual theatricals. They have engaged the Tremont for a week early in February, and will produce The Filibuster, with book by John P. Wilson, and score by William Loraine, composer of Peggy from Paris.

Margaret Wycherly begins her week in Irish plays by William B. Yeats at Chickering Hall to-morrow evening.

Rev. Wilson S. Fritch, who has made quite a stir in New England papers by giving up the ministry to go on the stage, makes his debut in Attleboro to-morrow night. He will essay the melancholy Dane. Polonius, the Ghost, and the First Gravedigger will be played by women.

Mrs. William O'Connor, mother of Mrs. Frank Nason, died last week at her home in Roxbury.

Beyond, which was seen at Chickering Hall earlier in the season, is coming back to Boston again, and this time it will be given at Steinert Hall.

A theatrical case was on trial in town last week. It was an action of replevin brought by the Pan-American Amusement Company against R. E. Maguire to try the title to properties, scenery and costumes of The Wild Rose company, which was attached by Maguire in September, 1902, in a suit brought by John Wanamaker against the Lederer Amusement Company. The decision was in favor of the defendants. The property was worth $5,000, and the Pan-American Company claimed that it was the owner and not the Lederer company.

Mary Sanders, until recently at the Castle Square, was tendered a brilliant reception last week at the Woman's Club House on Huntington Avenue. The rooms were crowded to their utmost capacity with friends of the actress, both professional and otherwise, and the tea room was most attractive. Miss Sanders was assisted in receiving by her mother, Mrs. Sanders; Kate Ryan, formerly of the Museum, and Lillian Kemble and Ethelle Earle, of the Castle Square.

JAY BENTON.

PHILADELPHIA.

Better Bookings Bring Better Business—Melodramas Popular.

(Special to The Mirror.)

PHILADELPHIA, Nov. 21.

Thanksgiving week presents nothing new at our first-class theatres. There is a slight improvement in patronage, in which the "benefit racket" plays an important part.

The Rogers Brothers in Paris, at the Chestnut Street Opera House, with this week close a three weeks' term. Wright Lorimer in The Shepherd King follows Nov. 28.

William H. Crane in Business Is Business is in his second and final week at the Broad Street Theatre to fair patronage. The bookings to follow are the pick of the season—viz., William Gillette in The Admirable Crichton, Nov. 28; William Faversham in Letty, Dec. 12; Mrs. Patrick Campbell, Dec. 26; Julia Marlowe and E. H. Sothern, Jan. 9; John Drew, Jan. 30.

Grace Van Studdiford in The Red Feather has scored an artistic success here, this being her second and last week. Piff, Paff, Pouf comes Nov. 28 for two weeks; An American Princess (its first production), Dec. 12; The Forbidden Land, Dec. 19; De Wolf Hopper, Dec. 26.

Annie Russell in Brother Jacques at the Gar-

Lisle Leigh
LEADING WOMAN
Albee Stock Co. Keith's Theatre
Pawtucket, R. I.

rick Theatre is playing a very profitable engagement, this being her second and last week. Richard Mansfield will follow Nov. 28 for two weeks; Ivan the Terrible, Beau Brummel, and The Merchant of Venice for opening week, with the usual advance in prices.

The Earl of Pawtucket, with Lawrance D'Orsay, is out of his element at the Walnut Street Theatre, this being second and last week, to ordinary patronage. Checkers with Thomas W. Ross follows Nov. 28.

Imagine the immense seating capacity of the Grand Opera House, with hundreds turned away on the opening night of the Rays in Down the Pike, and you have the facts as represented this evening. Bookings to follow are Morrison's Faust, Nov. 28; Running for Office, Dec. 5; The Chinese Honeymoon, Dec. 12; Liberty Belles, Dec. 19; His Last Dollar, Dec. 26; Stella Mayhew in Flo Flo, Jan. 2.

Creston Clarke as Monsieur Beaucaire scored a success this evening at the Park Theatre, crowded to the doors by the many admirers of this noted star. Adelaide Thurston in Polly Primrose follows Nov. 28; Richard Carle in The Tenderfoot, Dec. 5.

In the matter of a receiver for the Garrick Theatre, as asked for by Edward T. Davis against Frank Howe, Jr., lessee and manager, Mr. Howe, Jr., has filed his answer, stating that Mr. Davis, according to the articles of partnership, was to receive a bonus of 20 per cent for obtaining the lease and he is and was always willing to pay over that amount, but Mr. Davis tried to get the sole ownership. Mr. Howe also states that Davis and his friends went behind the scenes and even invaded the dressing rooms of performers, which so enraged many of the managers that they refused to come to the theatre again.

The Casino (late Auditorium) continues with Ed. E. Rice's The Merry Shop Girls (formerly titled Mr. Wix of Wickham). The hits are made by Catherine J. Hayes and Frank Lalor. The Merry Shop Girls will continue until Geo. W. Lederer's musical comedy stock company make there advent here in a new production by George V. Hobart, entitled Smiling Islands.

The Mask and Wig Club of the University of Pennsylvania will play their annual engagement Easter week at the Chestnut Street Opera House, and are now planning for an extended tour, appearing in New York City for the first time, as also in Buffalo, Pittsburgh and Washington. This is a show that appeals only to the "400."

Eugenie Blair in Iris attracted a crowded house to-night at the Girard Avenue Theatre, being its first production in this city at popular prices. David Harum comes Nov. 28; Nannette Comstock in The Crisis, Dec. 5; Tracked Around the World, Dec. 12.

A. H. Wood's latest melodrama, Fast Life in New York, in four acts and twelve scenes, is the attraction for this week at the National Theatre. Julian Rose, Hebrew comedian, a special feature. Opening large. Why Girls Leave Home, Nov. 28.

Blaney's Arch Street Theatre continues to attract the public with weekly change of popular titled melodramas. A Working Girl's Wrongs is the programmee and appeals to the masses. The four matinees are now a prominent feature. More to Be Pitied than Scorned, Nov. 28.

Hart's Kensington Theatre, with the sensation, Deserted at the Altar, with striking pictorial printing on the walls and startling stage effects, appeals to the patrons of this popular play house and will attract big week's business. A Girl of the Streets, with Lillian Mortimer, Nov. 28; A Working Girl's Wrongs, Dec. 5; Flaming Arrow, Dec. 12.

At the People's Theatre the Child Wife holds the boards. It is a melodrama full of action and in four acts and eleven sets of scenery, and has a good supporting company. The patronage is large, as it appeals directly to the masses of popular-priced theatregoers that enjoy thrillers. A Wife's Secret, Nov. 28.

Forepaugh's Theatre Stock company present for week the first stock production of Out of the Fold, by Langdon McCormick, who is also the author of Toll Gate Inn. This is one of the most popular theatres in the Quaker City. Alaska Nov. 28.

Darcy and Speck's Stock company at the Standard Theatre are giving a good representation of Jim Bludso, with George Avirne and Mattie Choate in leading roles. Woman Against Woman Nov. 28. Land of the Living Dec. 5.

Saake's German Bijou Theatre are doing well with stock company. The Gold Uncle, Cue and Sword made attractive programmes. Carl Saake will likely give up the Bijou at the end of his present lease, May, 1905, if the project to build the new German Theatre on the corner of Franklin and Girard avenue, receives substantial encouragement.

Dumont's Minstrels at the Eleventh Street Opera House, continue to attract their usual large patronage. A new local burlesque, Mrs. Smith-Biddle's Servant Girl is a timely hit.

S. FERNBERGER.

WASHINGTON.

Margaret Anglin, Ross and Fenton and Other Attractions—Concerts—Notes.

(Special to The Mirror.)

WASHINGTON, Nov. 21.

The Girl from Kay's is the Thanksgiving week offering at the New National Theatre, with a big commencement to-night. Sam Bernard is a laughable hit as Hoggenheimer. Piquant and graceful Hattie Williams in the title-role strongly shares in the appreciation. Next week, James K. Hackett presents his new play, The Fortunes of the King.

Margaret Anglin appears as a star to-night at the Columbia in The Eternal Feminine, a comedy satire, fantastically set in ancient Greece, of modern spirit and language, and is most warmly received by a large and distinguished audience. The strong support embraces Robert Drouet, Henry V. Donnelly, Walter Hitchcock, William H. Fitzgerald, Blanche Stoddard, Jean Newcombe, Maude Granger, and Mrs. E. A. Eberle. Horatio Parker's incidental music is a feature. The scenic environment is noteworthy for a pictorial display of rare charm and beauty. Grace Van Studdiford follows in Red Feather.

At the Lafayette Square Opera House, Charles J. Ross and Mabel Fenton successfully present Twirly Whirly. An excellent assisting company comprise Harris and Sidman, German comedians of ability; Paul Quinn, William Platt, Julia West and a score of others. Joe Welch in Cohen's Luck opens next Monday.

Happy Hooligan, popular as ever, crowds the Academy of Music, presented by George Melville, James J. Collins, Dan Crimmins, Rosa Gore, James E. Leonard, Mamie Conway, and the Electric Comedy Four. Next attraction, Hanlon's Superba.

At Chase's, Sunday night, the Washington Symphony Orchestra commenced its Winter season of Sunday night concerts, which proved such a popular and pleasing feature of last season's musical events. Reginald de Koven directed a fine programme.

To-morrow, Tuesday, afternoon, with a practically sold auditorium, Madame Melba appears in concert at the National Theatre. Assisting soloists are Ellison Van Hoose, tenor; Charles Gilbert, baritone; Mlle. Sassoli, harp; Mlle. Llewella Davies, pianist, and C. K. North, flute.

David Belasco has secured Convention Hall for the week of Dec. 26-31, where Mrs. Leslie Carter's new play, Adrea, will be given a first production.

Theodore Freibus joined The Virginian company here for the part of Frederick Ogden, hitherto played by Arthur Hoops. Mr. Friebus will also understudy Dustin Farnum.

Washington Lodge, 7, of the Theatrical Mechanical Association, was reinstituted during the past week. J. Frank Eline, of Baltimore, past grand president, officiated as deputy grand president, assisted in the ceremonies by a delegation of seventeen from Baltimore Lodge, 14, and former past officers of Washington, 7.

Creatore and band appears at the Columbia Theatre next Sunday, 27. JOHN T. WARDE.

BALTIMORE.

Cecilia Loftus—Musical Attractions—Melodramas.

(Special to The Mirror.)

BALTIMORE, Nov. 21.

The Serio-Comic Governess opens at Ford's Grand Opera House, with Cecilia Loftus in the dual roles of governess and music hall artist. The company includes W. J. Butler, H. Reeves Smith, George S. Spencer, Herbert Standing, Charles Bowen, T. Hayes Hunter, George Burbank, Emmett Schackelford, Frederick Reynolds, Gilman Haskell, Harold De Becker, Eva Vincent, Kate Pattison Selten, Mrs. Robinson Haywood, Julia Dean, Rose Anthon, Nesta De Becker, Nellie Butler, Rose Hubbard, Paula Gloy, Margaret Kensington, Fanny Marston and Kathleen Brown. The audience this evening was a large and brilliant one. Next week, The Prince of Pilsen.

Wright Lorimer entered upon this second week at the Academy of Music this evening in The Shepherd King. Mrs. Patrick Campbell in The Sorceress will follow.

The Henrietta is the attraction for Thanksgiving week at Chase's Theatre. It is admirably presented by the members of the De Witt Stock company. Adelaide Keim and Robert T. Haines are doing particularly good work. A crowded house greeted them this evening, and the sale of seats for the week has been very large. Held by the Enemy is the next offering.

At the Holliday street Why Girls Leave Home is realistically portrayed. Flaming Arrow next.

A Wife's Secret is presented at Blaney's. A Working Girl's Wrongs, next week.

The number of theatre parties during the past week has exceeded that of any other week this season. In this respect the season seems just to be beginning. The outlook is very promising.

The English Grenadier Guards Band, which was heard in two concerts at the Lyric last week, rendered a classical and interesting programme. Both concerts were well attended.

Madame Melba appeared in concert at the Lyric to-night in a programme in which she was heard to the best possible advantage.

Minnie Klein gave a very successful piano recital at the Lyric, 16. The programme was attractive and the audience large and appreciative.

Adelheid N. Arens was the recipient of the Peabody diploma for harmony and composition last Friday evening, when a programme of her compositions was presented before a large audience.

Creatore's Italian Band will give five concerts at the Lyric this week, the first of which will be Thursday evening. HAROLD RUTLEDGE.

PITTSBURGH.

Popular Priced Attractions Paying—Old Favorites in Town—Notes.

(Special to The Mirror.)

PITTSBURGH, Nov. 21.

Out at the Empire to-night The Sign of the Four made its first appearance in this city before a good-sized audience. Walter Edwards heads a capable company. Adelaide Herrmann and her vaudeville company come next week.

A revival of Bartley Campbell's Siberia began a week's engagement at the Gayety to-night to a large audience. Next week, Theodore Hamilton in The Missourians.

The Duquesne Theatre offers George M. Cohan's Running for Office this week, with Bobby Harrington heading a large and capable company. Large audience seemed satisfied to-night, and a good week's business is in sight. Ross and Fenton in Twirly-Whirly next week.

Shadows of a Great City opened to-day for the week at the Bijou to two large audiences. The river scene of real water is still its strong feature, and the company is a good one. Chauncey Olcott will play his annual engagement at this house next week; but instead of two weeks, as heretofore, only one week. A Romance of Athlone will be the play.

Robert Emmet is splendidly produced by the Harry Davis Stock company at the Alvin, opening to-day to a fair-sized audience. Next week, The Village Postmaster.

The Harry Davis Musical Travesty company is seen in Fiddle-de-Dee this week, and to-day's matinee was fairly well attended. Each week shows marked improvement in the company, especially the chorus ensemble. Next week's bill will be Barbary Fidgety.

Nat C. Goodwin, in The Usurper, is at the Nixon, to be followed by Mother Goose.

Anna Eva Fay and her company is in town for a week at Old City Hall, opening to-night, and will likely exhibit her "tricks" before large audiences.

Ysaye, the violinist, will give a concert in the ballroom of the Hotel Schenley on Wednesday evening 3.

The Nixon has reduced its scale of prices in the balcony, making the front seats $1; but when the first strong attraction comes along they will, no doubt, be advanced to the former scale of $2 and $1.50. The popular-priced houses offering the best attractions are the ones getting the money nowadays here.

There is not a more popular man in local theatrical circles than Clifford R. Wilson, assistant-manager of the Bijou, better known among his numerous friends as "Cliff," the "Pooh-Bah" of the Bijou and Duquesne theatres, who spent four entire days last week at the Masonic Temple in this city, where all of the degrees of the A. A. Scottish Rite up to the thirty-second degree were conferred upon him. And on last Saturday night he became a Noble of Syria Temple of the Mystic Shrine. ALBERT S. L. HEWES.

CINCINNATI.

Viola Allen's Shakespeare Production—Bills at Various Theatres.

(Special to The Mirror.)

CINCINNATI, Nov. 21.

Viola Allen began a week's engagement at the Grand to-night in The Winter's Tale, appearing as Hermione and Perdita. The occasion was the first production of this play in Cincinnati since Mary Anderson appeared here in it some fifteen years ago, and the audience was large and well pleased. Prominent in the company were Henry Jewett, Boyd Putnam, James Young, Frank Currier, Sidney Bray, C. Leslie Allen, Frank Vernon, and Zeffie Tilbury. Wilton Lackaye follows in The Pit.

The Forepaugh Stock company at Robinson's yesterday revived Zaza with Lavinia Shannon in the title-role and Jack Farrell as Dufrene. The attendance, as usual, was very heavy.

Popular Nellie McHenry began a week's engagement at the Lyceum yesterday in M'liss.

Nat M. Wills is again at the Walnut in A Son of Rest, which made a big hit there last year. In the company are Edwin Hayes, Charles Udell, Willie Tilden, Mona Wynne, and Alene Colin.

After Midnight, with Jack Webster in the leading role, is this week's bill at Heuck's.

Several new people joined Under Southern Skies here last week, but between rehearsals Manager Parker found time to close a contract for the dramatization of "The Redemption of David Corson," which he will produce next season. The author is the Rev. Charles Frederick Goss, pastor of Cincinnati's largest and wealthiest Presbyterian Church. It was reported at one time that Julia Marlowe would produce a version of this work, but negotiations fell through. The new version will be by Lottie Blair Parker.

Mrs. Grace Fennessy, wife of Manager James Fennessy, of this city, committed suicide on Friday last. H. A. SUTTON.

In accordance with its traditions for years, the Holiday MIRROR *will be a very valuable as well as a very attractive publication. Its rates for advertising and portraits will be the same as those exacted for the regular number. All who wish to take advantage of this opportunity for worldwide advertising should at once send in their orders.*

THE LONDON STAGE.

Congreve Play Revived—Funeral of Dan Leno—Productions to Come.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,

LONDON, Nov. 12.

The foul fiend postponement has been so busy in our West End theatres this week that even the two principal productions that were announced have been put off until they are too late to have the honor of being included in these MIRRORIAL mems. of mine. These two new plays are, respectively, the clergyman concocted drama, entitled For Church or Stage, which Mrs. Brown Potter was to have presented at the Savoy on Thursday afternoon, and Mrs. Craigie's comedy-drama, The Flute of Pan, of which Olga Nethersole was to have given the first London show at the Shaftesbury on Thursday night. The captivating Cora's production is now due this (Saturday) afternoon, an hour or so after this epistle will have to be mailed, and the histrionically osculating Olga's play presentation is promised for to-night.

As some set-off against our disappointment at these postponements we have been consoled with paragraphs showing that Mrs. B.-P. has been "commanded" to join Beerbohm Tree's cast of A Man's Shadow, which will be presented before England's King and Portugal's ditto at Windsor Castle, and by page-pictures of Miss N.'s rehearsal of the aforesaid latest work of Mrs. Craigie's—otherwise John Oliver Hobbes—who celebrated yesterday the —th anniversary of her very welcome debut on this planet.

Moreover, we have had sundry little excitements during the week. In the first place, the Licenser of Plays has "had to complain" concerning the aforesaid drama, For Church or Stage. Yea! In spite of it being the work of a real live ecclesiastic—namely, the Rev. Forbes Phillips, vicar of Gorleston, where the Peggotys came from—the piece, it seems, contained a point or two of which his Licensership didn't approve. But, thank Thespis! all is right now, or was at last advices.

Just to add, so to speak, to the general nasty-mindedness of the week, we have had another revival of the conscienceless Congreve's comedy, The Way of the World. The revival was vouchsafed by the Mermaid Society, who has (be it admitted) often done good service in presenting the long-neglected works of our old-time dramatists. I need not remind MIRROR reading old-play students that the comedies of the late "Great Mr. William Congreve," as he loved to be styled, are as wicked as they are witty. It is not surprising, therefore, that quite a large group of "students" bobbed up at the Royalty on Monday to see The Way of the World. Happily, many of the players concerned gave Wit Will's lines in that whispering method which, as I have before told you, is nowadays so common in the best London playhouses. So, perhaps, no great harm was done to Morality with a big M; or, perhaps, I might say in the words that Lady Teazle addressed to the Scoundrel Joseph Surface, "Don't you think we had better leave Morality out of the Question?"

But *Fiat justitia ruat cælum*, which some Latin scholars translate as "Let justice be done, even if the ceiling falls in!" Therefore, must I confess that there were a few good impersonations in this revival of The Way of the World. Among these were the Lady Wishfort of that stanch Ibsenite, Mrs. Theodore Wright, and the Mrs. Millamint of Ethel Irving.

These Mermaidenly revivers will next Monday gove a really interesting revival. This is Beaumont and Fletcher's travesty, The Knight of the Burning Pestle, which has not been played in England since a few years after the death of the great, if occasionally giddy, collaborators who wrote this travesty and fifty-one other clever works.

Poor little Dan Leno, whose death I mentioned in my last letter, had often drawn tremendous audiences in his all too brief career, but he never drew such overwhelming crowds as he drew to his funeral last Tuesday. Suddenly changing my mind as to "following" my dear little friend in the "cortége" I elected to travel through the three miles of the funeral route on foot, just to learn what the public thought of the loss of their favorite mirth-maker. All along the route through which I fought my way I never saw such dense crowds, save at some royal funeral, and certainly I never heard such unfeigned and such affectionate expressions of regret. To enumerate the occupants of the hundred carriages and the wreaths that loaded several hearses would fill a column of the MIRROR. It was, indeed, a memorable event to close the career of a most memorable mind. No such professional funeral has been seen in our time.

Many of us hurried back on this mournful occasion to attend the matinee given at the Palace Theatre on behalf of the aged widow of the late still more aged Charles Morton. Every available theatrical and vaudeville artist appeared in order to betoken their affectionate remembrance of the late veteran "Father of the Halls." I am glad to say (especially as Charles Morton had many financial losses) that over £800 was released at this matinee for my beloved octogenarian friend's widow.

Next Tuesday at the Court there will be given the first London production of Maeterlinck's drama, Aglavaine and Selysette. The English version to be presented has been prepared by Alfred Sutro, the author of Manager Arthur Bourchier's latest big success, The Walls of Jericho. Next Thursday Lewis Waller is to present your successful American-made play, Monsieur Beaucaire, before the respective monarchs of England and Portugal at our ancient and wonderful Windsor Castle.

Next Thursday George Alexander will end the run of The Garden of Lies at the St. James', and next Saturday he will revive Oscar Wilde's witty comedy, Lady Windermere's Fan. This time G. A. will not play Lord Windermere, but will hand that character over to Ben Webster while he (G. A.) takes a little rest.

Alexander has just notified me that he has signed to produce Arthur Wing Pinero's next new play at the St. James'. This will be in the Fall of 1905. I am glad to hear that G. A. has secured A. W. P.'s next, for it was for the St. James' that our still most distinguished dramatist wrote his best play—namely, The Second Mrs. Tanqueray.

Before he produces Pinero's play Alexander will present either Robert Heckens' adaptation of Les Affaires Sont les Affaires (lately tried in your city under the title Business Is Business) or a new play by the brilliant and brainful Mrs. Lucette Ryley.

Beerbohm Tree celebrated his fiftieth performance of his beautiful and memorable revival of The Tempest at His Majesty's by giving away a lovely little souvenir. It took the form of an edition-de-luxe of the play, with a very smart, not to say epigrammatic, preface by Tree. It may be interesting to Shakespeare-loving MIRROR readers (which means, of course, all MIRROR readers) to have a few extracts from this preface, or, as I may call it, Tree-face.

"In the brief note which prefaced my pamphlet on the production of The Tempest," says Tree, "I ventured to assert that of all Shakespeare's works The Tempest was probably the one which most demanded the aids of modern stagecraft, and that, therefore, no apology was needed for having striven to present this masterpiece in such a manner as to appeal to the student and playgoer alike. But I had reckoned without my commentators. To the super-subtle nothing is so baffling as the obvious. To them, therefore, I tender an explanation."

With regard to proper scenic presentation of the Bard Tree thus delivers himself:

"Illusion is the whole business of the theatre. Treatment, I hold, is essential to the proper comprehension of Shakespeare on the stage, and nowhere, I think, is this more evident than in the case of The Tempest. The fact was recognized by the late Charles Kean, who gave to the public an elaborate and beautiful production of this fairy-play. The wits of the period spoke of that distinguished and enthusiastic artist as an 'upholsterer,' a 'spectacle-maker' and a 'poodle-trimmer.' Since that time the science of invective appears to have made considerable strides. A nameless writer in *Blackwood's Magazine*, referring to the present production, makes the broad statement that Shakespeare's plays 'afford no decent opportunity for elaborate scenery.' If ever there was an author whose plays *do* lend themselves to elaborate scenic treatment, that author is assuredly Shakespeare. None, indeed, is so rich in scenic suggestion, and it can scarcely be denied that his works were primarily intended for the theatre, and that the theatre is primarily intended for theatregoers. The book-worm has always his book." Bravo, Tree!

Notwithstanding these complaining critics, Tree is doing enormous business with The Tempest. He tells me that he has decided to go to William the Wondrous for his next production, and that he has (as some time ago I hinted he might) selected Much Ado About Nothing. In this he will play Benedick, and with it he may (adopting my own personal suggestion to him) "double" Dogberry as I once saw Tragedian Creswick do. For the difficult character of Beatrice Tree has just engaged Winifred Emery, who after a long spell of holiday-making with her husband, Cyril Maude, has now absolutely recovered from her long and terrible illness.

The Stratford-on-Avon playwright seems to be in for quite another boom. Lewis Waller has just verified the statement I made here some months ago—namely, that he will anon appear as Romeo Montague. The sweet Evelyn Millard will play Miss Juliet Capulet. After that L. W. will essay Macbeth.

Cyril Maude's return to his original character of Captain James Barley in Beauty and the Barge at the New Theatre was warmly welcomed. I found this uproariously merry play going even more merrily than before. During Maude's absence the droll old Bargee was capitally acted by Comedian George Giddens.

James M. Glover, the Drury Lane musical director (whom many on your side well know) has just been complimented and fêted by the citizens of that fine ozonic resort, Rexhill-on-Sea, in Sussex, for his big successes in running the Kursaal and other local shows there. I regret to add that friend Glover has just had the misfortune to lose his beautiful young wife after a short illness.

GAWAIN.

IN BROOKLYN THEATRES.

Mrs. Patrick Campbell appears at the Montauk this week in The Sorceress.

A new comedy, called Cohen's Luck, with Joe Welch as the star, is brought out at the Majestic this week. Manhattan's lower East Side has been drawn from to furnish material for this new piece, and Lee Arthur, its author, has constructed a role for Mr. Welch, that of an old restaurant keeper and merchant and a man of political importance in the Ghetto section, in which the character actor is seen to great advantage. A fine scenic production is promised. The company includes Maggie Le Clair, Bijou Washburne, Olive Temple, Lottie Learn, Dorothy Nelson, Celia Alsbery, Mabel Edmonds, Henry Conklin, Charles Aveling, James Casey, Bobbie Barry, Edward McNutt, W. T. Bowman, Kelcey Conroy, Frank Parmelee, and Thomas Carmody.

Checkers comes to the Broadway, with Thomas W. Ross in the title-role. In the cast are Katherine Mulkine, Harriet Worthington, Lydia Dickson, Ella Sothern, Margaret Smith, Dave Braham, Jr., Charles Willard, and Wallace Worsley.

Our New Minister, by Denman Thompson and George W. Ryer, returns to Brooklyn at the Grand Opera House. The cast includes Ernest Hastings, Joseph Conyers, John Barker, M. H. Harriman, John P. Braun, Fred Clark, J. H. Laurence, W. C. Tanner, Frank Stoddard, Gertrude Perry, Alice Washburn, and Phila May.

Theodore Kremer's new play, The Vacant Chair, Messrs. Forrester and Mittenthal managers, is this week at the Folly. The story opens in the home of John Putman, an ambitious young architect making every effort to secure for himself the honor of being the designer of the new State capitol about to be erected. He does not confide his plans and his ambitions to his loving wife Ruth, wishing to surprise her with his ultimate success. His work keeps him away from home in the evening, and as an excuse for his continual absence he uses the old subterfuge of "the club." The yearnings of the young wife are made more painful by the trouble makers, who whisper tales of "the other woman." Susan Crawford, who secretly is enamoured of John and who secures full aid from Charles Mansfield, an actor-manager who is a guest in the Putman home, takes advantage of this fact. Roused to intense jealousy, the young wife, filled with a desire to retaliate upon the husband whom she believes has been faithless, flees with Mansfield, leaving behind husband, child and "the vacant chair." Mansfield places her upon the stage as the leading actress of the company which he controls. They arrive in New York and she secures a divorce from her husband and is tricked into a mock marriage to Mansfield, who later refuses to bestow upon her the honored name of wife. The great scene of the play occurs in the third act, in which the audience is shown a play within a play. Charles Mansfield presents a play giving it the title The Faithless Wife, in which Ruth, as leading lady, is forced to enact a story of her own faithlessness, while her husband, John Putman, is seated in the theatre. Wild with rage he thunders forth a denunciation at the guilty pair. A pistol flashes in Mansfield's hand, two shots are fired at the outraged husband, but before the trigger can be pulled the third time Ruth springs between them with her own revolver leveled at Mansfield's breast and cries, "If you take his life I'll take yours." The grand climax in the last act is the realistic destruction by earthquake of the heartless persons who have persecuted the Putmans. The next scene shows the Putman home once more, on Christmas Eve a year later, where the penitent returns, the reunion and forgiveness is beautifully told, and the vacant chair, pulled close to the fireplace, is ready for the welcome wife. The scenic investiture leaves nothing to be desired, and the company includes George Heath, Franklyn Ritche, W. Blacklock Woodall, Richard West, Ruddy Struck, Frank Clark, Benjamin Taylor, Louis Bond, Harry Meers, Ruth Holt, Baby Abbott, Belle Gaffney, Lola Morrise, Grace Kruse, Fannie Abbott, and Louise Hearn.

Paul Revere comes again to the Columbia and is sure to repeat its former great success. Richard Buhler, as the Revolutionary hero, rides a real horse, and the famous scene of his ride is made realistic by the passing of a panorama comprising 16,000 yards of canvas painted by well-known scenic artists. Jessaline Rodgers plays the role of Elizabeth Meade; Will Walling, Abel Underwood, the spy; Tommy Shearer, Sam Blinks, and John Ravold, the Tory. Jessie Mae Hall appears in a congenial role, and her photograph will be presented at the souvenir matinee to the women patrons.

Cecil Spooner in a jolly comedy, The Irish Post Girl, returns to the Bijou. The light, blithesome, merry Irish lassie is aptly portrayed by Miss Spooner, and the patrons have a treat in her dancing and singing of Irish songs. Harold Kennedy appears as Larry, and likewise has a few good songs. The rest of the cast, including Edward Kellie, Jessie McAllester, Rita Villers, and Ben F. Wilson, have practiced a good Emerald brogue for the occasion.

At the Amphion, where the other branch of the Spooner company appears, Mrs. Spooner offers an elaborate revival of Led Astray, giving every member of the company an exceptional opportunity. Edna May Spooner, as Armande Chandoce, portrays an emotional character, while Augustus Phillips, as Rudolphe Chandoce, has a strong role. Hal Clarendon and Olive Grove are well cast. On Thanksgiving Day Mrs. Spooner will hold a reception on the stage. Mrs. Spooner will soon give up the Amphion and confine her attention to the Bijou.

The attraction at Corse Payton's Lee Avenue Theatre this week is A Trip to Chinatown. Every member of the company will be used in this play, and a Chinese reception will be given on the stage Wednesday afternoon, when the members of the company, dressed as Chinese, will serve chop suey. Elaborate Oriental costumes have been procured and the stage will be decorated with lanterns. Mr. Payton, as Welland Strong, and Etta Reed Payton, as the widow, are sure to keep the house in good humor, while all the principals are in the cast, including the old favorite, W. A. Mortimer.

The play at the Park is The Wayward Son, with Neil Twomey, the author, in the principal role. This is a big scenic production and the company is strong.

On Thanksgiving Day is the appropriate title of the rural play produced at the Gotham this week.

At the Star the Knickerbocker Burlesquers are offered in a two-act comedy by Frank Finney, entitled Riley's Speech, followed by an olio including Michael Braham and his bull terrier "Mickey," and the latest Parisian novelty, La Danse de Surprise.

The Lighthouse by the Sea is at the Novelty.

The Lyceum Stock company, supporting Emma Bell and William C. Holden, appear in the sensational play Human Spiders. Mr. Phillips, the Lyceum's manager, has secured for this production new scenery, expensive furnishings and new mechanical devices.

At the Unique the performance will commence with a comedy entitled Seeing New York, and will conclude with a musical skit called The Mormon's Daughter. A good olio is sandwiched in between.

VINCENT KIRK.

AT THE THEATRES

(*Continued from page 2.*)

seem real and to be taken in earnest. To the whole play, as is the Latin way, was given that touch of caricature which made their woes no more to be wept over or moralized about than are the troubles of Happy Hooligan or any other Sunday supplement hero. They were not real, only talking marionettes. You laughed because they could talk and were so wittily wise about the life they knew not of and of which they were no part. There was no need to call in a priest. Why ring for absolution when the doll is only bleeding sawdust?

Hudson—Sunday.

A play in four acts, by Thomas Raceward. Produced Nov. 15.

Colonel Brinthorpe	Bruce McRae
Arthur Brinthorpe	Herbert Percy
Tom Oxley	Charles Harbury
Towzer	Joseph Brennan
Davy	Harrison Armstrong
Lively	William Sampson
Jacky	Edgar Selwyn
Abbot	James Kearney
Mrs. Naresby	Virginia Buchanan
A Nun	Anita Rothe
Sunday	Ethel Barrymore

Sunday was written by a syndicate of Englishmen and probably suggested by Bret Harte's "Luck of Roaring Camp." It fits the British idea of Western life and has been a success in London, Australia and South Africa, and therefore was imported and foisted upon us when better and truer American plays, written by Americans, have no chance. There was a large and too friendly audience present, which was more enthusiastic for the personality of the actress than for the melodrama itself. Its clumsy falseness of motive and construction can only be saved by her charm and a most excellent support.

In the first act we are introduced to the four men who are the guardians of the orphaned girl. The obvious comedy of rough characters, who are father and mother both, and the introduction of cards and curses was made the most of and could not fail to get over the footlights. Of course, there is the well-dressed villain who insults the mountain maid and is shot by her rough lover at the end of the first act. She makes a run to catch a train and an education. It must have been a rapid transit special, for in the next act, and after only a year, we see her graduated into high society without a trace of her former life in the rough. An artist would have given us the delightful clash in the far differing dialects and demeanors. Miss Barrymore missed much here, even though she was woefully hampered by words which only suggested or seemed to have known America, by the use of "I guess." And they guessed wrong.

Now follow two undramatic and clumsy acts which would have been hopelessly dull had it not been for capable actors and the girlish charm of Sunday herself, who was delightful in her comedy but nearly ruined the third act climax by running close on the heels of her departing lover and screeching: "We aren't going to part like that!" Here, again, the weakness is largely in the writing. It is a saying in the managerial offices that "any idiot can write a good first act." It takes brains to write the whole play up to a good first act. Brains this Sunday syndicate had not. It is also almost surely fatal to have the lovers kiss in the middle of the love story. It requires great construction to again separate them and keep up the faith of the audience in that separation and interest or conviction in their sufferings.

In Sunday the reason is so inadequate to tear them asunder, the lover is made such a fool and the girl so much a puppet by the plot's demands that a chill fell on the audience, further induced by the inadequacy of Miss Barrymore's emotion in the curtain lines, which should be cut if she has reached her best. The good nature of the kindly disposed triumphed, and they allowed their hearts to run away with their hands.

The fourth act brings us back to the cabin interior. It might have been Australia, for any characteristics indicating America. Of course, the English lover has tagged after, the rough-and-ready lover confesses his readiness in shooting the English lover's black sheep brother, and all ends happily except for the lover who really did something for the girl.

Miss Barrymore's work had all the charm of her youth, but disappointed those friends whose love is not too blind to hope for signs of growth and deeper feeling. The sun of youth will not always shine for her hay making—the heyday of maturity must dawn, and we hope it will not bring the harvest of the wasted opportunities.

The men guardians, as played by Harrison Armstrong, William Sampson, Joseph Brennan and Edgar Selwyn, made the most of their comedy lines. They were more noisy than Western men ever are. Vast spaces breed greatness, and greatness is never noisy. But they did as much to make the play's appeal as did the star's story—again the fault of construction. Especially worthy notice was the rough-bark lover of Edgar Selwyn, who played with sincere directness and a heart-stoked temperament which will yet carry him far ahead, and the delightful old man of William Sampson, who held the heart of the audience in his hands. Bruce McRae did the most with an impossible part in his usual clear-cut way. Herbert Percy played the thankless part of the conscienceless one conscientiously and ended his story life with an excellent fall. Charles Harbury contributed fine work in his well-poised way and made the most of his character, as did Virginia Buchanan. The company as a whole was one of the best cast and evenly strong we have seen in an English production this season.

There were mistakes in stage management which might have passed in London or South Africa as characteristic realism and true to the West, but should not have been made by the usually scholarly and most thorough gentleman who staged this piece. To mention only one as indicative: On the walls were hung old-fashioned firearms, the hammers showing solicitous attention. A miner never takes to new diggings such old-patterned muzzle-loaders as were used in the Civil War and are generations behind the times. They would not be worth packing on a horse. If his clothes are of the vintage of 1861, you may be sure his guns are not.

New Amsterdam—Humpty Dumpty.

Musical comedy-pantomime in three acts by J. Hickory Wood and Arthur Collins; Americanized by John J. McNally. Lyrics and music by Cole and Johnson, Frederick Solomon and others. Produced Nov. 14.

Little Mary	Frank Moulan
Peter	John McVeigh
King Sollumm	George Schiller
Prince Rudolph	Maude Lillian Berri
Princess Marie	Nellie Daly
Blossom	Lillian Coleman
Humpty Dumpty	William C. Schrode
Pantaloon	J. H. Powers
Harlequin	Joseph C. Smith
Columbine	Nora Sarony
The Fairy Queen of Mirth	Fredericka Raymond
The Demon of Misrule	Arthur Conquest
Cat	David Abrams
Dog	Hilarion Ceballos
Undine	Mlle. Grigolatis
Neptune	J. Cleneay Mathews
The Guardian of the Mystic Ring	Eugene Everett

Legendary lore tells that "Humpty Dumpty had a great fall," and that he was so badly shaken up that all the horses and men belonging to the king could not mend him. History repeated itself at the New Amsterdam last week, when poor Humpty took another tumble, and was hopelessly injured. The remains of the poor old fellow were smothered with costumes, girls, scenery and lights, and he never emerged from the confused mass of glitter and glare and tinsel.

This version of Humpty Dumpty was arranged for Drury Lane a season or two ago, for the annual Christmas pantomime, by J. Hickory Wood and Arthur Collins. The English book was gone over by John J. McNally, but it is hard to see how he has improved upon the original in any way. The humor was dull and leaden, the only hearty laugh of the evening being caused by a line in one of the songs, in which it was hinted that if a wife failed to sew on her husband's suspender buttons his pride would come down in short order.

Whatever success the spectacle will have will be due entirely to the stage pictures, the efforts of a very large and handsomely dressed chorus, and one or two prettily arranged songs. As for the feast of fun that one is accustomed to associate with Humpty Dumpty, it is so utterly and pitifully absent that one cannot but sigh for the good old days of G. L. Fox, who did not have so much scenery or so many hundreds of pairs of pink tights in his production, but who gave his generation evenings of unalloyed enjoyment.

The piece is in three acts and eleven scenes. The scenery, costumes and properties are those used in the original Drury Lane production, and they are for the most part very gorgeous. The dances, marches and drills, directed by Ernest D'Auban, Ned Wayburn, and Herbert Gresham, were performed with accuracy and precision, and in spite of the immensity of the production the final curtain descended shortly after eleven o'clock. There were twenty-four musical numbers, the majority of which were by Cole and Johnson, the colored song writers. "Mexico" was perhaps the best of the lot, with "On Lalawana's Shore" a close second. Both were sung cleverly by Maude Lillian Berri, assisted very effectively by the chorus.

William C. Schrode struggled bravely with the fragment of the part of Humpty Dumpty that was left to him, but he was out of the picture most of the time for reasons stated. The real hit of the performance was made by Arthur Conquest as the Demon of Misrule. He had several startling entrances and exits through traps, and he accomplished them with an ease and grace truly remarkable. He also gave an amusing imitation of a parrot. David Abrams as a cat had a good make-up and was as clever as usual. Frank Moulan was weighted down with the soggy part of Little Mary, the cook. He had plenty of lines to speak, but they were distinctly unfunny. Lillian Coleman was attractive and pleasing as Blossom. Nellie Daly worked energetically and entertainingly as Princess Marie, and she and Mr. Schrode did a dance similar to the one that she and her former vaudeville partner were wont to do in Babes in Toyland. Joseph C. Smith made an excellent Harlequin, and his tumbling and dancing were quite effective. Maude Lillian Berri as "principal boy" filled her tights amply and her role acceptably. A special word of praise is due the stage hands for the very able manner in which they handled the scenery and light effects.

Majestic—A China Doll.

Musical comedy; book by Harry B. Smith, lyrics by Harry B. and Robert Smith, music by Alfred E. Aarons. Produced Nov. 19.

Wing Lee	W. H. MacDonald
Pee Chee San	Helen Royton
Sing Lo	Arthur Cunningham
Hi See	Corinne
Cerise	Adele Rafter
Hoochee	Albert Hart
Hanki	George C. Boniface, Jr.
Kwei-Twso	Charles J. Wilson
Wee Nee Nun	Ione Kerr
Chu-Gum	Laura Senac
Wun Hook	Charles J. Wilson
Bridesmaids	Sadie Long, Louise Elliott, Heloulse Lee, Lucie Houston, Ann Ott, May Christie

After a certain degree of former success on the road, this fragile creation was hurriedly polished and rubbed up, then crated and sent to make her stiff little bow before the New York public, which had signified its royal displeasure with Bird Center. She was greeted by a large but not too enthusiastic audience on the evening of Nov. 19.

The China Doll is an automaton doll loved so dearly by Pee Chee San, the daughter of Wing Lee, she refuses to marry Hi See, the son of the chief of police, Sing Lo, until it is found. She loves him, but refuses so baldly and just for the sake of bringing in a mechanical doll whose place can be taken by the usual girl with French accent that the story falls dead and mechanical as the doll itself. The plots of comic operas are usually as loosely constructed as a handful of old twine, but there must be some reasonable thread to follow out the tangle, especially in such a frank imitation of the clever Mikado. Here there was neither rhyme nor reason, wit nor worth. The French girl, Cerise, appeared, of course, and was threatened with marriage by the potentate, as usual; then Hanki and Hoochee, wandering tramp jugglers, persuade her to personate the doll, while they do the same as the original thieves, that they may receive the offered reward. This makes the finale of the first act.

The second is in the palace of the potentate, where the young lovers are married and the two comedy men get into hot water as the thieves until the original doll is found by a fisherman who was "specially loaned" by The Darling of the Gods. More senseless quick changes and disguises that doctors and witches may warn the potentate he must free the thieves and not marry the French girl that a story no one cared about might be dragged to a finale no one wished to hear.

The costuming was rich in Oriental colors and real silks. So much attention was paid to beauty in detail that beauty in general effect was often lost. The second scene was fine in architectural and decorative schemes. General credit must be given to Max Freeman for the staging of the production, which moved with the excellent precision of thorough rehearsing, though the chorus was rather overworked and the tempo of the piece dragged at times. This could have been forgiven if there had been wit worthy of being heard.

W. H. MacDonald did the best possible with a bad part in the fine, old Bostonian way. Helen Royton sang charmingly. Arthur Cunningham had little chance to show his skill. Corinne won the audience immediately, though her ways of making her points were often too plainly obvious for the better class of light comedy. She had her usual dash and charm, although the years have not added finesse or artistic subtlety. Adele Rafter sang well and was pretty as ever, but lacks dash and life enough to live to the end of a sentence. She was best in the wooden work of the doll, which she fitted as close as the bark on a tree. The piece was quite dead until Albert Hart and George C. Boniface threw life into it with vigorous team work. They struggled hard through many changes and were warmly appreciated for dragging the audience out of what threatened to be a deadly bog of dullness. Charles J. Wilson did the most possible with his few lines of cruel barbed puns.

It was instructive to note how real jugglers and Scotch ballads showed all the rest as tawdry tinsel. Though some of the songs, such as "The Dew on the Heather," "How to Be Happy Though Married" and "Mistakes Are Apt to Happen," were warmly applauded, they will never pass to the hand organs, which are the heaven of good melodies.

Manhattan—Hedda Gabler.

(*H. T. Parker, in the Globe and Commercial Advertiser, Nov.* 18.)

The Ibsenites will think it almost blasphemous, but there is half a chance that with time Hedda Gabler and others of "the master's" plays will become chiefly vehicles for the display of naturalistic acting, just as Camille has become such a means for acting of another sort. La Dame aux Camélias was a new and novel play once. There were sharp controversies over it, in which one side called it immoral, morbid, unpleasant and all the other epithets that enliven our discussions of Hedda Gabler. Who now recalls those polemics over Camille who cares a rap for the "ethics" of the piece, who regards it as anything else than a play in which every actress who fancies herself in "emotional parts" must go through her paces?

Fifty years from now, if Hedda Gabler lasts so long—and Camille is fifty years old—it may be in similar case. There will be no Ibsenites then. They are disappearing before our eyes even now, just as the professional Wagnerites have vanished. Current discussion of Ibsen's plays is tepid beside the turbid polemics of ten and fifteen years ago. We know them for what they are, and most of us have slipped them into their appropriate pigeon hole in the crowded rack of modern plays.

But as long as our players cultivate naturalistic acting Hedda Gabler and others of these pieces will attract them by the aptitude and incisiveness of their histronic contents. They ask almost all the higher and finer qualities of such acting—the keen intellectual insight and grip that brings force and precision of outline; the imagination that clothes this outline with the semblance of flesh and blood; the technical resources and the technical discrimination that shapes and shades this semblance into the image of life lived before the audience; the power to realize and individualise character, now by sharp, fine suggestion, now by the large summoning of atmosphere. There are more "points" in them, if the actors only know how to make them in the true way, than in twenty of the old "great parts," and "points" so clear and strong that any audience worth its salt is sure to respond.

In fact—and this is one more basis for our prophecy—it was plainly in the acting that the audience at the Manhattan last night was most interested. It seemed to know the play just as the average house knows Camille. It almost took it for granted. Its applause at the falls of the curtain, its talk between the acts, was all for Mrs. Fiske and Miss McGilvray, Arliss, Mack and Mason, and their embodiment of their characters.

The players deserve this tense interest and warm applause. Acting more admirable in its kind we seldom see in our theatres. It recalled the performance of such pieces at the theatres of Paris and of Berlin, with casts that have been long practiced in them. In almost every respect it matched them. There was the same even key and fine self-subordination into a pliant ensemble, the same keen intelligence and sufficient histronic resource, the same ability to individualize character, and the same sympathy with all the intentions of the playwright. Wednesday night Mrs. Fiske and her associates were playing widely different parts in a widely different play. Yet on Thursday never once did you think of that play and those parts. The Manhattan company knows how to distinguish character and atmosphere. It impersonates.

In particular, Mrs. Fiske gave proof of two of the finer and riper qualities of acting as a real art. Every one who has seen much of Duse has noted how, little by little, she simplifies and clarifies her parts. Hedda, since Mrs. Fiske first played it here, fourteen months ago, has been undergoing a similar process, and more fully than any other part, so far as our recollection goes, in her repertoire. It used to be full of nervous subtleties and puzzling, even somewhat irrelevant, details. Now she has made it larger and clearer in outline, and filled it with a surer and deeper intensity. Almost all her turns of speech, gestures, play of feature, and movements are now significant. She has ceased to clutter them. She has her moments of tense repose. She has learned to listen quietly, yet with an absorbing intenseness. She has added large strokes to the character or intensified them—strokes that for the moment seem to serve it and the situation. Last year her Hedda was a character in Ibsen's play finely conceived and expressed. It is still that, and, besides, now it is a large, lucid, vivid type of the neurotic, restless, curious, utterly selfish and self-centered, unconsciously depraved and wholly worldly woman that—at least the playwrights and the novelists believe—exists in our time.

Her associates in the cast kept pace with her. Mason has done nothing in recent years to compare with his suggestion of the self-abasement, self-detestation and despair of Lövberg after the night's debauch that has pulled him down again. He made him a man with a vulnerable streak in him, not a weakling whom a woman must be always bolstering. He yielded, as Mason showed significantly, in pride, and that same pride made the despair the blacker.

Mason, too, kept Mrs. Fiske's large clearness and simplicity in his outlining of the character. Arliss, on the other hand, in his Brack, trusted much to fine detail and suggestion. He put Mephistophelian lines and whisker into his make-up, Mephistophelian seriousness into his movements, Mephistophelian smoothness into his speech. He was contemptuous of Hedda at bottom, even while he was contriving to master her. He made you feel it across the footlights, yet he made it flatter her.

The sum of his acting was a persistent sinister suggestion that once and again flickered up in a dash of blue flame, and that yet kept within all the conventions of life and was disturbed when she took those pistols and so wantonly violated them. It must have taken Brack days to regain his composure. For the rest, Miss McGilvray caught the clear, wistful eagerness of Mrs. Elvsted, and all who saw the play last year will remember the simple goodness that Mack expresses so genuinely in his Tesman.

Knickerbocker—Hamlet.

At the beginning of their fifth week at the Knickerbocker Theatre E. H. Sothern and Julia Marlowe presented last Monday night the third play of their repertoire, Hamlet. The audience, while fairly large, was not of the size that it would seem the play, the players and the production should attract to the theatre.

Whatever may be the opinion held of Mr. Sothern's Hamlet—and there are many and various opinions held—the revival is assuredly worthy of the attention of the better class of playgoers. Few opportunities come nowadays to see a better performance of the great masterpiece than is this. Perchance the idea possessed by some that, like the American Indians, the only good Hamlets are the dead Hamlets, may account for the apparent lack of interest in the present production. That idea, it must be said, is somewhat unfair to the living. Possibly they, too, will be accounted great—when they are finally out of hearing of the world's applause.

The play is mounted in the same lavish fashion as obtained when Mr. Sothern first essayed Hamlet, at the Garden Theatre some seasons ago, and there are in the supporting company a number of the same players. The one particular point of interest in the revival is the fact that Miss Marlowe is seen as Ophelia for the first time in New York. Early in her career she played the role in other cities, but it was long ago dropped from her repertoire. Her portrayal was, therefore, watched with deep interest, and by reason of its several excellent qualities it aroused no little enthusiasm.

But Ophelia is not a role in which Miss Marlowe may add lustre to her fame, nor is it one in which she may exercise her best accomplishments in more than limited fashion. She is not altogether suited to the role physically—though she is indeed a beautiful Ophelia—and her fine, sane womanliness is a handicap rather than a benefit to her impersonation. These questions of personality were, however, often driven from the mind by the admirable elocution of the actress and her exquisite acting. The impersonation was one to deeply interest the spectator even though it did not completely command his admiration.

Mr. Sothern's Hamlet has, of course, been treated at length in these columns upon former occasions. The one critical path open, therefore, lies toward comparison between his present and his earlier impersonations. At once it must be said that his last state is better than his first. Mr. Sothern has evidently given continued study to the role, with the result that his performance is now stronger, more vital and in better balance. The general tone of the characterization remains the same, but in matters of minor detail the actor has enriched his personification considerably.

G. Harrison Hunter was new to New Yorkers as the King, and his portrayal was found to be very satisfactory in all respects. W. H. Crompton was an excellent Polonius, having a true and scholarly conception of the part and being well suited to it in physique and voice. Some of the other men seemed scarcely well established in their roles and therefore played crudely. This cannot of course be said of the familiar and excellent performances of Rowland Buckstone as the First Gravedigger, William Harris as the Ghost; Sydney C. Mather as Laertes and T. L. Coleman as the First Player. Norman Hackett was, for the most part, an excellent Horatio, though he did not rise to any particular heights. Mary Hall was a very satisfactory Queen Gertrude.

The last week of the Marlowe-Sothern engagement began yesterday (Monday). Hamlet will be given on Monday and Tuesday evenings, Much Ado About Nothing on Wednesday and Thursday evenings and for the Thanksgiving matinee, and Romeo and Juliet on Friday and Saturday evenings and Saturday matinee.

Criterion—The Rich Mrs. Repton.

Comedy in three acts by R. C. Carton. Produced Nov. 16.

The Bishop of Droneminster	Arthur Lawrence
Lord Charles Dorchester	Ernest Lawford
Bryce Kempshaw	Arthur Elliot
Captain Pugsley	Edgar Norton
Edward Lurcott	Harold Hartsell
Paul Rance	Edward Abeles
Fitzroy Marrack	Vincent Serrano
Vellamy	Frederick E. Beane
Jowling	Herbert Budd
Mrs. Fitzroy Marrack	Florida Pier
Norah Lamonby	Beatrice Agner
Miss Petworth	Katherine Stewart
Mrs. Jack Repton	Fay Davis

The Rich Mrs. Repton, with Fay Davis starred in the title-role, was produced by Charles Frohman on Wednesday evening last, and after a "run" of four nights and a matinee was withdrawn on Saturday night. The play was sufficiently described in THE MIRROR when it was given for three weeks in London last Summer at the Duke of York's Theatre, and it would be a waste of valuable space to write its second obituary. *De mortuis nil nisi bonum.*

Irving Place—Minna von Barnhelm.

The patrons of the Irving Place Theatre were treated to a delightful revival of Minna von Barnhelm last Friday night. The acting was of the highest order. The ensemble work of the company, as is usually the case in comedy, was beyond criticism. A dash and brilliancy were noticeable that savored of the Gaelic rather than of the Saxon. Of the men, Franz Kierschner as Just was best. He used his voice admirably, and his facial expression spoke almost as plainly as his tongue. Seldom has he appeared to better advantage in a character part. Otto Ottbert had, in Paul Werner, a role after his own heart. He was the personification of good health and boundless good nature. August Meyer-Eigen as the Chevalier proved himself a capable comedian. Max Freiburg fitted every requirement as Tellheim. Max Hänsler displayed considerable unction as the landlord. Margarethe Rühmkorf's Minna and Hedwig von Ostermann's Franziska were charming.

Metropolis—Mrs. Mac, the Mayor.

Comedy Melodrama in four acts by William Gill. Produced Nov. 14, 1904.

Peggy Mac Neill	George W. Monroe
Rose Pender	Marie Rawson
Lena Hocksteiner	Estelle X. Wills
Lucia Carrara	Marie Falls
Mickey Mac Neill	Dan McCarthy
Tom Dalton	James A. Young
Lawrence McSwagger Mac Neill	William Cale
Stephen Jenkins	Maurice Drew
Charley Patterson	Ezra Mathews
Fredrick Carden	R. Lee Hill
Manuel Garcia	J. J. Dougherty
Anita	Mary Condon
Minnatonka	Emily Berg
Sheriff Brandon	Fred Burgess
Madeline Tuterorn	Sylvia Barnes

George W. Monroe appeared at the Metropolis last week in the first New York presentation of William Gill's new play, Mrs. Mac, the Mayor, sustaining the title-role with the characteristic humor that has made him so popular. The piece was produced by Robt. B. Monroe and Fred Irwin, under the direction of James Carey, and proved to be unusually entertaining, affording Mr. Monroe an exceptionally favorable opportunity to display his well-known abilities as a female impersonator. It is a much better play than those he has had recently, and his work is equally improved. The first two acts are well written, the third reverts to a more primitive type, with a monologue and some vocal efforts introduced, and the last act hurries to a melodramatic finish.

The chief character of the story is Peggy Mac Neill, a warm-hearted and energetic citizen of the town of Silverado, who is elected mayor on a reform ticket and starts to clear the town of the gamblers and liquor sellers that infested it. From her washtubs she goes to fill the Mayor's office. Here she deals with the problems that meet her, and uses her woman's wit and an unfailing good nature to get at the heart of each situation as it comes. She foils a plot to destroy a mine she is part owner of, and, after putting to flight the rough characters that seek to oppose her, ends by converting her tippling husband into a model citizen.

Of the supporting company, William Cale as Lawrence Mac Neill was very successful. His impersonation of a labor agitator in a chronic state of inebriation was immensely diverting. Estelle X. Wills, as Lena Hocksteiner, had a comedy role that she rendered delightfully. The Rose Pender of Marie Rawson was remarkably effective and Marie Falls as Lucia Carrara put force and intelligence into her lines. Dan McCarthy was good in a juvenile role as Mickey Mac Neill, and James A. Young handled his part as Tom Dalton with emphatic directness. The Anita of Mary Condon showed much clever detail and R. Lee Hill as Frederick Carden, the gambler, depicted in strenuous fashion a cold-blooded villain. Maurice Drew as Stephen Jenkins, Ezra Mathews as Charley Patterson and J. J. Dougherty as Manual Garcia were satisfactory, and the Sheriff Brandon of Fred Burgess disclosed much ability. This week, Florence Bindley in A Midnight Marriage.

West End—Eugenie Blair in Iris.

Fannie Sylvain	Frances Newhall
Aurea Vyse	Amy Lesser
Mrs. Wynning	Nita Pierson
Miss Pinsent	Mary D. Bryant
Henriette	Grace Farrell
Frederick Maldonado	Frank Sheridan
Laurence Trenwith	David Landau
Croker Harrington	William R. Randall
Archibald Kane	Frank L. Davis
Colonel Wynning	J. K. Mackay
Iris Bellamy	Eugenie Blair

Monday, Nov. 14, Eugenie Blair was introduced to the New York public in a revival of Arthur Wing Pinero's drama, Iris.

The piece was unusually well staged for popular priced attractions and the gowns worn by Eugenie Blair are stunning creations of the dressmaker's art and quite in keeping with the well-known spendthrift character of Iris. The work of this beautiful woman since the time she played in the leading tragedies with Robert Downing and later as a star in East Lynne is too well remembered to need comment. Suffice to say she acted with fine stage presence and repose, and was her audience's ideal of Pinero's heroine.

The Maldonado of Frank Sheridan lacked that reserve power in the first scenes which have caused former characterizations of this part to linger long in the memory. Maldonado knew how to wait for peaches to ripen and fall, and laid his plans with the cunning and patience of Fate. In the later scenes this actor was much better and rose nearer the great dramatic demands of the master's strong last acts. The lover of David Landau was rich in the necessary tone quality of a manly youth. The aunt was well dressed, but spoiled her main scene

of imparting the news of the defalcation by unfortunate reading, delivery and vocal method. The bad habit of swallowing the end of a line as if you were hungry, and thus robbing the needy audience, was too frequent in the whole cast. This play is great enough to go by itself if the actors will only allow hearers to get the story definitely and clear cut, and not interfere too much by clouding with their obtruded personalities and indistinct methods of reading.

One might quarrel with her manager for having chosen so gloomy a play to win favor with a class that like a larger dash of the tobasco of action and more fun in their entertainments, but he certainly has filled his part of the contract in an unusually liberal spirit for this class of production.

Star—Why Girls Leave Home,

Melodrama in five acts by Fred Summerfield. Produced Nov. 14.

Dan Sherwood	Walter Walker
Joseph White	Henry M. Hicks
Sam Stone	Edwin E. Wolcott
Police Captain	Phillips Smalley
Johnny Hobbins	Walter B. Gilbert
Mr. Toddles	Avon Breyer
Mr. Kelley	Arthur Cobb
George Hedge	John Arnold
Boaboal	Joseph Regan
Waiter	Henry Clifford
Police Officer	Edward Butler
Guard	John D. Hall
Bartender	Harold Mercie
Pearl Sherwood	Della Clarke
Dolly Fletcher	Anna Marie Schaefer
Minnie Sherwood	Jessta Clement
Mrs. Sherwood	Katherine Cherry
Sadie Dillick	Florence Lois Weber

Why Girls Leave Home, a melodrama by Fred Summerfield, which has been played for some time on the road, was seen for the first time in Manhattan last week under the management of the Vance and Sullivan company. The opening was largely attended and the climax of each act called forth the loud approval of the gallery gods. The plot is founded upon fact and deals with the adventures of a girl named Pearl Sherwood, who, although engaged to Sam Stone, a respectable young man, insists upon receiving the attentions of Joseph White, a man about town, not that she cares for White in the least, but because she is tired of the monotony of country life and longs for the pleasures she imagines can be had in a big city. Mrs. Sherwood warns her daughter and Sam pleads with her, but in vain. Sadie Dillick, Pearl's chum, accompanies George Hedge, White's crony, and the quartette are seen in some questionable resorts. Dan Sherwood, Pearl's brother, remonstrates with her, but as both have hot tempers their conversations generally wind up in quarrels, until finally, in a fit of anger, Dan strikes Pearl senseless, and a woman of ill-repute named Dolly Fletcher, who poses as Pearl's friend but who is really in league with White, has her removed to a roadhouse, where White and Hedge are in waiting. Pearl is rescued just in time by Dan and Sam after an exciting fight. Pearl then realizes her folly and repents, and everything ends happily with the wedding of Pearl and Sam. Della Clarke played Pearl Sherwood quite cleverly. Walter Walker as Dan also gave a good performance and came in for a large share of applause. Edward Walcott was acceptable as Sam Stone, although he had little to do. Henry M. Hicks as Joseph White and John Arnold as George Hedge made a good pair of polished villains. Florence Lois Weber as Sadie Dillick sang and danced very well, while Walter B. Gilbert as Johnny Hobbins and Jessta Clement as Minnie Sherwood furnished plenty of comedy. This week A Race for Life is the attraction.

Princess—The Climbers.

Amelia Bingham revived The Climbers for the second time at the Princess Theatre on Nov. 14, before a friendly audience of good proportions. She has actors of reputation for the leading roles, her principal support including Clara Bloodgood, who was "lent" for the occasion; Frank Worthing, and Henry Woodruff. The first two were the originators of their respective roles and repeated their smooth and artistic personations. Henry Woodruff, who follows Arthur Byron, who succeeded Robert Edeson in the role of Edward Worden, gave a thoughtful and manly performance that compared favorably with Mr. Edeson's impersonation. Miss Bingham repeated her successful characterization of Mrs. Sterling. Exceptionally pleasing was the work of Mrs. Goldfinch in the role of Miss Hunter, while capable performances may be accredited to Grace Barton as Jessica Hunter, Moselle Tatum as Clara Hunter, and Roy Fairchild as Johnny Trotter. The rest of the cast was mediocre. Miss Bingham will continue in The Climbers through out the present engagement.

Third Avenue—Because She Loved.

At the Third Avenue, this week, Martin Julian is presenting Because She Loved. John Reinhart is responsible for the play, Henry Belmer directs the company, and Frank Karrington is featured as Ralph Leslie, a young electrician. Alice Seymour, Maude Scott, George Jacob, Lea Remonde, Irene Palmer, Mart Regan, Theodore Fairbanks, Theodore Julian, Sadie Helf, William Morrow, William Henry, Pierre Morgan, Del Clarkson, James Nolan, Bonnie Van Lyle, and Baby Ethel Schulte were in the company.

Fifty-eighth Street—The Heart of Maryland.

David Belasco's company presented The Heart of Maryland at the Fifty-eighth Street Theatre last week, and the drawing powers of the play were shown by a succession of full houses. The leading role of Maryland Calvert was played by Eulalia Bennett, who was ably assisted by Florence Rossland, William McLaughlin, B. J. Murphy, Florence Foster and others. This week's attraction is Hanlon's Superba.

At Other Playhouses.

LYCEUM.—David Garrick will be succeeded next week by Mrs. Gorringe's Necklace in the hands of Sir Charles Wyndham and his company.

GRAND.—The Yankee Consul will fill the week here.

METROPOLIS.—Florence Bindley in The Street Singer is the week's attraction.

WINDSOR.—Dealers in White Women was the bill last week, with Lawrence Underwood, Harry Fields, John Fenton, Emil La Croix, Lawrence Morton, Charles Henley, Walter Gerald, Harold Stevens, Thomas O'Brien, James Pierce, Harry Salmon, George Moore, Clara Knott, Morgia Lytton, Maggie Weston, Beatrice Lieb, Eloise Allison, Pearl Lawn, Lola Banks, Annetta Reid, and Nellie Reid in the cast. The Factory Girl is this week's attraction.

HARLEM OPERA HOUSE.—Letty is the bill

GARRICK.—Joseph Entangled is in its last weeks.

ENGAGEMENTS.

Myra Brook, formerly of The Ninety and Nine company, by Manager Brooks, for the Home Folks company.

Frank C. Burton, by R. A. Hankes, to play George De Voe, the leading heavy, in A Little Outcast (Northern).

Charleworth Meakins, for J. C. Duff's Cingalee company, to play Jack Clinton.

James W. Evans, for the business staff of James H. Wallick's attractions.

Fred E. Duff, for John Killerd's American Princess company.

The rates for column, double column, half-page and page cuts in the Holiday MIRROR *are the same as those for the regular numbers of this journal. At those rates, cuts in the regular numbers of* THE MIRROR *are acknowledged to be remarkably valuable. They will be far more valuable in the Holiday number.*

SMEDLEY-ARTHUR SKETCH CLUB.

The front page of THE MIRROR this week contains portraits of the members of the Smedley-Arthur Sketch Club. This quartette of well-known players have been starring in vaudeville for the past five years, appearing repeatedly in all the first-class houses in the United States and Canada. The Sketch Club, though reluctant to depart from the dramatic field, in which they held places of honor, were tempted to enter vaudeville in the Fall of 1899, and scored an immediate triumph. The Club then consisted of William H. Smedley, Effie Smedley, and the two popular Smedley children, Ellis and Edwin. In 1901 Mr. Smedley retired from the organization on account of a serious illness, which terminated a few months later in his death. He was succeeded by Malcolm Arthur, at that time a member of the Albee Stock company of Providence, R. I. Mr. Arthur subsequently entered the firm, which has since been known as the Smedley-Arthur Sketch Club. Effie Smedley (Mrs. Arthur) is the original "Little Mother" of the American stage, and although her creation has been repeatedly imitated, with varying success, she still holds first place as the little heroine of the tenements. The pretty comedy-drama, The Little Mother, is still much in demand, in spite of five seasons of almost constant use. The Widow's Third, their latest comedy success, was produced at Chase's Theatre, Washington, D. C., Oct. 17-22, 1904, and met with unusual success. With this new act, from the pen of Mr. Arthur, and the tried and true Little Mother, the Club have an excellent outfit which is sure to please any audience. These two acts are utterly different in plot, characters and atmosphere; yet each is a gem in its way, and shows the cleverness and versatility of the players. Masters Ellis and Edwin, just previous to entering vaudeville, starred jointly for two seasons in Little Lord Fauntleroy, with Effie Smedley as Dearest, and since then have several times appeared as stock stars in the same play with some of the best stock companies in America. They are universally proclaimed among the cleverest child-actors on the stage to-day. The Smedley-Arthur Club contemplate returning ultimately to the dramatic fold in a play written expressly for them, but for the present at least they will continue in vaudeville. The Club is now playing over the Keith circuit with the other leading circuits to follow.

BELASCO'S STRATEGY AT WASHINGTON.

David Belasco announces that Mrs. Leslie Carter will begin her season in the new play, Adrea, in Washington, D. C., on Dec. 26.

Back of this announcement lies an interesting story of intrigue. For the past twelve years Mr. Belasco has chosen Washington as the scene of his initial performances, but latterly the Theatrical Syndicate has barred him out of that city. Not only did it close the theatres against him, but it is said to have arranged to prevent him from leasing several halls. It apparently overlooked Convention Hall, and that edifice was secured by Mr. Belasco for Mrs. Carter's engagement.

In his negotiations Mr. Belasco was assisted by a number of prominent citizens of Washington.

To transform Convention Hall into a theatre is no small undertaking. Mr. Belasco reckons the cost at about $20,000, but he will carry the project through and has already arranged all the details of construction. The work will be accomplished by Mr. Belasco's own men from New York. When the alterations are complete the building will be examined by the building and fire departments. The play will be presented exactly as it will be done at the Belasco Theatre on Jan. 9.

The stage, proscenium and general equipment will not be lost after its use in Washington, as Mr. Belasco has made everything portable and will use the equipment in other cities where the Syndicate has barred him out of the theatres. He will be in a position hereafter to present his companies in any city that contains a hall of sufficient size.

AT THE LEAGUE.

Mrs. Sol Smith Russell presided at the monthly literary meeting of the Professional Woman's League yesterday afternoon. A rehearsal reading of a new version of The County Fair was given by the author, Charles Barnard. The play is to be used again by Nell Burgess. Mr. Barnard's own interpretation of the different characters was most amusing. His portrayal of rural people, their awkwardness of speech, action and peculiar idiosyncrasies is subtle and effective. The December literary programme will be in charge of Mary Cornell Atken. Arrangements for the League bazaar, to be held in the Astor Gallery of the Waldorf-Astoria Hotel Dec. 15-17, are developing satisfactorily, and a large, successful affair is anticipated.

THEATRE DESTROYED BY FIRE.

Fire destroyed the Opera House at Westbrook, Me., on Saturday night last. George W. Collins' moving pictures were being exhibited to about 200 people. The exits from the balcony were cut off and some of the spectators had to jump to the main floor. No one was hurt except Mr. Collins, who was the last to leave. He was badly burned about the face and hands. Mr. Collins' loss will be over $2,000, with no insurance. The loss on the Opera House will be $25,000, with a small amount of insurance. The origin of the fire is attributed to an imperfect connection of the house electric wiring.

BROOKS-BELASCO DECISION.

In the Appellate Division of the Supreme Court has been handed down a decision in the legal contest that has been going on between Joseph Brooks and David Belasco, in reference to the Warfield contract, reversing the order of Judge Greenbaum, which granted an injunction restraining Brooks from prosecuting his action against Belasco and the receiver from proceeding against Belasco for contempt in refusing to obey the order of the court until after the trial of the case of Belasco Company against Brooks. The Appellate Division holds that the injunction was improperly granted and should have been denied.

AMONG THE DRAMATISTS.

John J. McNally's new musical comedy, Life in Newport, the music of which is by Cole and Johnson, will follow Little Johnny Jones at the Liberty Theatre. Rehearsals have commenced. In the organization, which it is proposed to make a permanent musical stock company, will be Peter F. Dailey, Joe Coyne, Lee Harrison, Charles McDonald, Louis Kelso, Virginia Earl, Lillian Hudson and Fay Templeton.

Marion Russell is attending the final rehearsal of her new play, The Lower Ranch.

William Gillette's new play will be called Clarette. It is described as a comedy of North Carolina, with a strong love interest.

Thomas E. Shea has announced a new Napoleonic play, to be called The Great Adventurer. It is written by Channing Pollock.

Jerome H. Eddy has written another play, The Scarlet Woman, and two of its characters are J. Pierpont Morton, a Wall street banker, and George McCcasky, a detective chief.

Hal Reid has written a new four-act comedy-drama, For Fame and Fortune, which deals with incidents of Terry McGovern's life.

Theodore Kremer's new melodrama, The Great Automobile Mystery, will have its metropolitan presentation at the New Star on Dec. 12.

A 100-line professional card in the Holiday MIRROR *at the rate regularly charged, $15, not only represents advertising at a marvelously low rate, when the character and circulation of* THE MIRROR *are considered, but also carries with it a distinction to the advertiser that is of far greater value.*

REFLECTIONS

Estella X. Wills has been engaged for the part of Lena and to do her specialty with George W. Monroe in Mrs. Mac, the Mayor.

Joseph Engal, who was brought over from Strasburg by Henry W. Savage to stage Parsifal, has been engaged by Heinrich Conried for the Metropolitan Opera House forces.

Thomas F. Tracey, in St. Louis, played Messala in Ben Hur with success during the illness of Alphonz Ethier, the leading man.

H. W. Tredenick has been advanced to the place of leading tenor in the Schumann-Heink company and Heathe Gregory takes Mr. Tredenick's part.

Rubin Goldmark will deliver a series of invitation lectures on the English Parsifal in advance of the production.

The coming minstrel show of E Company of the Seventy-first Regiment will be held in the armory hall, the former Lenox Lyceum, Dec. 3. It is to be given to add to the funds being raised to furnish the company room in the new armory at Thirty-fourth street and Park avenue.

Margaret Ellsworth resigned from the Under Southern Skies company (Western) recently, and was succeeded by Anna Hamilton.

The Woodland company arrived in New York Nov. 15, after a 1,400 mile jump from Omaha.

The Milwaukee Press Club netted about $2,000 from their annual publication and the entertainment which was given at the Davidson Theatre in Milwaukee, Nov. 14, by The Billionaire company. For the four New York managers who took boxes at $100 each they have had golden keys made to their club house.

Helen Lowell and Marian Abbott spent Sunday at "Rest Awhile," their Long Island home, and tested the speed of their new span of horses. "Miss Hazy" has had a decided limp lately—explanation, Helen Lowell is quite lame.

Franklin P. Adams, a well-known writer, and Mina Schwartz, a member of the Fantana company, were married by Mayor McClellan in this city on Nov. 15.

The fiftieth anniversary of the Academy of Music will be celebrated at the famous old playhouse during the present engagement there of The Wizard of Oz. The Academy first opened its doors in 1854, and Manager E. G. Gilmore has presided over its destinies for eighteen years.

Heinrich Conried has begun suit for breach of contract against Agnes Daren, who left suddenly for Europe Nov. 8. She will be unable to act in Germany for five years.

Race Whitney, formerly press representative for Pain's attractions at Manhattan Beach, has recently taken the position of dramatic editor of the *Oregon Journal*, at Portland, Ore.

Mary Clayton stepped into Alice Fischer's part in Piff, Paff, Pouf Nov. 16, and made good.

Beverly Sitgreaves has left Raffles and returned to New York for the season.

Vera Treacy has rejoined Over Niagara Falls company after an absence of three weeks, which was caused by the death of her mother.

Mina Rudolph, of the San Toy company, was quite severely injured in an automobile accident in Los Angeles, Cal., Nov. 17.

Albert Holbrook, who staged The Baroness Fiddlesticks, fell recently and strained his leg. Ben Teal took his place temporarily.

George M. Fenberg, the manager, was made a Master Mason last week by Pacific Lodge, 233, of New York city.

Robert B. Mantell will be seen in the legitimate only this season, and is presenting Hamlet, Othello, Richard III, and Richelieu. Marie Booth Russell has been cast for the roles of Ophelia, Desdemona, Julie de Mortimer, and Lady Anne.

Aida Boshell, who has been playing Mrs. Wolfington this season in Pretty Peggy, has made a strong impression on tour this season, particularly in the Pacific Coast cities.

Emmet O'Connor during the past fortnight played the role of Beverley Dasher in The Sho-Gun and sang the "Jackie" song in capital fashion.

Charles Dickson has wisely decided to abbreviate the title of his new play and call it Teddy.

The Lillian Russell Company, which is to be seen on Dec. 12 in Philadelphia and afterward at the Casino Theatre in Lady Teazle, has been completed. Van Rensselaer Wheeler will be Charles Surface, Stanley Hawkins, Joseph Surface; W. T. Carlton, Sir Peter Teazle; Lucille Saunders, Lady Sneerwell; Phœbe Coyne, Mrs. Cander; George Frothingham, Sir Oliver; Augustus Barratt, Sir Benjamin Backbite, and Elsa Ryan, Marie. The stage will be under the direction of R. H. Burnside. The musical director will be Gustav Kerker, composer of The Belle of New York.

Frank Daniels will appear in the Spring in Sergeant Brue, a musical comedy by Owen Hall and Liza Lehman, which is now running at the Prince of Wales Theatre in London.

William Bramwell, starring in Captain Barrington, became too energetic in his swordsmanship last Wednesday evening at Binghamton, N. Y., with the result that his blade snapped in two and half flew over the footlights with great force. In its flight it passed through the hair of the pianist of the orchestra, Mrs Helen Mosher Lyons, and ended its career by sticking into the back of a seat in the front row.

Walter Fessler sailed from Liverpool Nov. 16 on the *Baltic*, after having bought a number of plays for production here and visiting nearly every city in Europe.

The Dearborn Theatre management is so pleased with the success of Philip H. Ryley, now starring in The Tenderfoot, they are considering a new property for him at the end of his present engagement.

J. J. McCloskey warns managers against playing his drama, Across the Rockies, and has already proceeded against certain parties for having played it without warrant.

Robin Ellis, dramatic reader, was heard in a Scottish recital at Caledonian Hall Friday evening. Mr. Ellis, a finished entertainer, gave "Prince Charles Edward at Versailles," "The Man from Snowy River," and a humorous reading, "The Mustard Plaster," in Highland costume. Mr. Ellis gave each number with fine effect, and his Scotch character impersonations are simply inimitable. Douglas Lane, soloist at Old St. Paul's, sang "Scots Wha Hae," "The Life of Me," and "A Man's a Man for a' That." Mr. Lane is the possessor of a voice of rarely beautiful, rich quality, wide range and power that he uses skillfully and sympathetically. The other assisting artists were Florence Austin, violinist; Kathryn Shaw, soprano; Grace Upington, pianist, and Mr. Ellis' pupil, Christina Rutherford.

Guy Coombs, while in Chicago last week, was a guest of the Alpha Delta Psi fraternity of the Chicago University.

Frank Mostyn Kelly, the newspaper artist and actor, has signed to play a leading juvenile role with Dan McAvoy when that comedian begins his starring tour next month in His Honor the Mayor of the Bowery.

Felix Edwards, who produced The Money Makers in England, has been engaged to stage the production here. Rehearsals will begin Thursday of next week.

The Fatal Wedding (Southern) will close its season in Tyler, Texas, Dec. 3.

A. H. Woods announces Sunday matinee and night concerts at the Windsor Theatre on the Bowery. This is an innovation in the line of matinees on Sunday.

Gus Hill has secured an important English pantomime, Puss in Boots, of which he will make a production next season.

R. E. Stevens has joined R. B. Mantell as manager during the illness of Max Zoellner.

Channing Pollock, who dramatized "The Pit," has sold to Fred Mansfield and Victoria Siddons the vaudeville rights to his short story, recently completed, entitled "Fate's Decrees—and the Other Kind." The action of the sketch should move rapidly, for the story was ordered by a magazine editor, written and accepted, and the rights sold all within the space of six hours.

It Happened in Nordland opened its season in Harrisburg, Pa., Monday night. Five performances will be given on the road before the New York premiere.

MUSIC NOTES.

Le Grand Howland, composer, gave a lecture recital in the Waldorf-Astoria Hotel last Tuesday afternoon on his opera, L'Esclave, that will be produced in this city in January.

Alexandre Guilmant, the organist, gave a recital at the First Presbyterian Church last Tuesday evening, that attracted a distinguished audience of musical people.

The Kneisel Quartette gave the first concert of the season in Mendelssohn Hall. Hugo Wolff's "Italian Serenade," with Walter Damrosch at the piano, was delightfully rendered. The entire programme was received with enthusiasm.

The Harlem Philharmonic Society gave a morning musicale at the Waldorf-Astoria Thursday. The programme was furnished by the Kneisel Quartette; Bertha Harmon, soprano, and Alwin Schroder, 'cellist.

Last evening (Monday) Heinrich Conried began his second season of grand opera with a company which he believes to be the best, and with a repertoire ranging from the comic operas of Strauss, Flotow, and Donizetti to the music dramas of Richard Wagner. Last night Verdi's Aida was presented by Madame Emma Eames, Edyth Walker, Caruso, Scotti, Plançon, and Muhlmann. Arturo Vigna conducts.

On account of the death of Mrs. Damrosch, widow of Dr. Leopold Damrosch, the second Sunday afternoon concert of the New York Symphony Orchestra, conducted by Walter Damrosch, which was to have been held on Sunday, Nov. 20, at Carnegie Hall, will take place on Sunday afternoon, Dec. 4.

Arnold Dolmetsch, assisted by Mabel Dolmetsch and Kathleen Salmon, gave a third and by far the most interesting recital at the Manhattan Theatre Sunday evening to an audience of refinement and culture. Mr. Dolmetsch made his usual instructive and pleasing explanations of the valuable collection of antique instruments and the quaint music of two and three hundred years ago. The opening number, a prayer, "O Jesu Meeke," for the harpsichord, the viola da Gamba and the voice, was given very beautifully by the three artists. "Hearts Ease," written in the time of Shakespeare, was rendered by Mrs. Arnold Dolmetsch on the viola da Gamba with beauty of tone and touch. The song, "Where the Bee Sucks," by Miss Salmon, was so charmingly sung that she was compelled to repeat it. Mr. Dolmetsch then explained the difference between the piano and the harpsichord, illustrating by a solo on the latter that well revealed the wonderful resources of the beautiful instrument. The three accomplished musicians then gave several pieces written in the time of Louis the Fourteenth, using the viola d'Amore, the viola da Gamba and the harpsichord. The atmosphere of refinement, culture, the historical interest and valuable information imparted, together with the rare skill of the performers, makes of this a most delightful entertainment. It is so far remote from the class of Broadway entertainment provided that one feels that one has been on a visit to some far away retreat of music and song.

The concert of the Victor Herbert Orchestra at the Majestic Theatre Sunday evening was one of the most successful yet given. Blanche Duffield sang the solo numbers very creditably.

OBITUARY.

Mrs. Leopold Damrosch, widow of Dr. Leopold Damrosch, the composer and musician, died on Friday night, Nov. 18, at No. 181 West Seventy-fifth Street, the home of her son, Frank Damrosch. She was sixty-nine years old and her death resulted from heart disease. Her maiden name was Helene Van Heinsburg and she was born in Oldensburg, Germany, on Jan. 16, 1835. As a well-known opera singer before her marriage she was one of the first to sing Ortrud in Lohengrin, and was well known throughout Germany as an excellent interpreter of Schubert and Schumann songs. As a soprano she sang in the Grand Ducal opera at Weimar, under the direction of Franz Liszt. She married Dr. Damrosch in 1858 and came with him to America in 1871. Mrs. Damrosch is survived by five children—Frank Damrosch, conductor of the Oratorio Society, etc.; Walter Damrosch, conductor of the New York Symphony Orchestra; Mrs. F. G. Wiechmann, Mrs. David Mannes, and Mrs. H. T. Seymour, all of New York. The Oratorio Society, of which Dr. Leopold Damrosch was the founder in 1873, and of which Mrs. Damrosch was a charter member, sang at the largely attended funeral services, which were held in Woodlawn Cemetery on last Monday afternoon.

Frank Scudamore, the well-known English dramatist, was found dead in his rooms in London on Nov. 6, and it is believed that he committed suicide. He was the author of The Biggest Scamp on Earth, The Beautiful Avenger, Because I Love You, and other successful plays.

Francis H. McNish, the infant son of Mr. and Mrs. Frank McNish, Jr., died in New York city on Nov. 15, aged five months. The burial was made at St. James, L. I., on Nov. 17.

Carroll Tilton, who was connected with the forces of Hyde and Behman for the past six years, died on Nov. 12 at his home in Brooklyn. He was forty-one years old and was a son of the late Theodore Tilton.

Mrs. Louisa M. Ream, mother of Judge M. V. Ream, correspondent of THE MIRROR, New Philadelphia, O., died there on Nov. 11, aged seventy-five years.

Born.

HACKETT.—To Mr. and Mrs. James K. Hackett, in New York city, on Nov. 16, a daughter.

JOHNSTONE.—At Paris, France, to Mr. and Mrs. Ralph Johnstone, a son.

LOWE.—To Mr. and Mrs. Robert F. Lowe (Margaret Knight), in New York city, on Oct. 26, a son.

WILSON.—To Mr. and Mrs. Charles D. Wilson, in Boston, on Nov. 4, a daughter.

Married.

ADAMS—SCHWARTZ.—Franklin P. Adams and Mina Schwartz, in New York city, on Nov. 15.

FOSTER—BETHEL.—Willard Foster and Myrtle Bethel, in Muscatine, Ia., on Oct. 29.

McCULLOUGH—VIVIAN.—Frank McCullough and Ethel Vivian, in New York city, on Nov. 3.

KENNEDY—WARDE.—J. James Kennedy and Helene Leslie Warde, in Rockville, Conn., on Nov. 10.

Died.

BERGER.—Mrs. Anna Marie Berger, in Jackson, Mich., on Oct. 30; aged 85 years.

DAMROSCH.—Mrs. Leopold Damrosch, in New York city, on Nov. 18, of heart disease; aged 69 years.

ENGELKE.—Leopold Engelke, in Philadelphia, on Nov. 8, of heart disease; aged 75 years.

FITZGERALD.—William J. Fitzgerald, at Portsmouth, O., on Nov. 4.

GRAY.—Mrs. Eva Gray, at Biddeford, Me., on Oct. 31, of heart disease.

JACKSON.—Fred E. Jackson, at La Grande, Ore., on Oct. 25; aged 22 years.

LOUDIN.—Fred J. Loudin, in Ravenna, O., on Nov. 3; aged 62 years.

MASON.—Susan Mason (Renwick), in Boston, on Nov. 6; aged 82 years.

McNISH.—Francis H. McNish, the infant son of Mr. and Mrs. Frank McNish, Jr., died in New York city on Nov. 15, aged five months.

RUSH.—Isadore [illegible] at San Diego, Cal., on Nov. 14, of heart [illegible].

SENYARD.—[illegible] Senyard, in Pine Bluff, Ark., on Nov. [illegible].

TILTON.—[illegible] N. Y., on Nov. 12, Carroll Tilton.

TREMBLAY.—[illegible] Eugene Tremblay (Valere Remy), [illegible] City, on Nov. 13, of apoplexy; aged 28

THIS WEEK'S ATTRACTIONS.

Pastor's.

Prevost and Prevost, Brown, Harris and Brown, Don and Thompson, Selbini and Grovini, Mitchell and Marron, La Belle Blanche, Orletta and Taylor, Nellie Maguire, Mr. and Mrs. Arthur Young, Scottish Trio, Charles H. Duncan, Virden and Dunlap, Kurtis' dogs, vitagraph.

Keith's Union Square.

Emmett Corrigan and company in Jockey Jones, Cole and Johnson, Victor Moore and Emma Littlefield, Five Mowatts, Callahan and Mack, Duffy, Sawtelle and Duffy, George W. Day, McCrea and Poole, James H. Cullen, Cain and De Forest, Mills and Morris, Brothers La Tell, Dawson and White, biograph.

Proctor's Fifth Avenue.

The Greatest Thing in the World, with Edwin Arden and Isabelle Evesson in the leading roles. Vaudeville: Isabel Irving and company, Yorke and Adams, Charles R. Hargreaves, Wizzard Brothers, Reta Curtis, Barry and Wilson, motion pictures.

Proctor's Twenty-third Street.

Isabel Irving (vaudeville debut), supported by Wilfrid North and others, in Israel Zangwill's comedietta, Six Persons; McWatters-Tyson company, Eight Vassar Girls, Mary Dupont and company, Hal Merritt, Exposition Four, Barto and Lafferty, Lillian Ashley, Chalk Saunders, Naomi Ethardo, Gilbert and Burt, Waldorf and Mendez, motion pictures.

Proctor's 125th Street.

The Stubbornness of Geraldine, with Beatrice Morgan and William J. Kelly heading the cast. Olio: Watermelon Trust, Wolf and Milton, Corbley and Burke, Mr. and Mrs. Larry Shaw, motion pictures.

Hammerstein's Victoria.

Rosario Guerrero, John C. Rice and Sally Cohen, Toozoonin Arbs (second week), Signor Germinal, Messenger Boys' Trio, Collins and Hart, Cliff Gordon, Martini and Maxmillian, Cunningham and Lord, vitagraph.

Yorkville.

Grace Cameron, Press Eldridge, Dolan and Lenharr, Charles F. Seamon, Caron and Herbert, Fitzgibbon-McCoy Trio, Jack Theo Trio, Curtis and Earl, vitagraph.

Circle.

Grace Cameron, Staley and Birbeck, O'Brien and Havel, Matthews and Harris, Reno and Richards, A. O. Duncan, Empire City Quartette, James F. MacDonald, Wills and Hassan, Carter and Bluford, vitagraph.

Hurtig and Seamon's.

Four Mortons, William Harcourt and company, James Thornton, Carl Damann Troupe, Italian Trio, Marvelous Merrills, Miles and Raymond, Watson and Hills, vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Chrystal Herne, daughter of the late James A Herne, made her vaudeville debut in a dramatic playlet called Between the Acts, written by her sister, Julie Herne. The scene is laid in the dressing room of an actress who is in love with a young author. He visits her between the acts in order to break the news of his coming marriage to a society girl. There is a strong scene, in which the actress gives way to her feelings, owing to her great love for the cad who has looked upon their love affair as a diversion. The actress is forced to smother her grief in order to go on and finish a scene on the stage. When she returns she finds the fiancée of the author waiting for her. The visitor is a typical matinee girl of the sweet and gentle type, and has come in answer to a letter from the actress, who has granted her an interview without knowing that she is the cause of her great unhappiness. The first impulse of the player is to tell the society girl the whole story of the man's baseness, but she finally decides to nurse her own grief in silence, and falls weeping on a sofa as the man comes in to escort his fiancée home. It is a touching little story, well told, and the play affords Miss Herne abundant opportunity for some strong emotional work, in which it is needless to say she was quite at home. Claire Kulp played the society girl with great charm, but she made the fatal mistake of doubling as an Irish maid, with a dialect that was simply awful. J. W. Dean was satisfactory as the author. Dan McAvoy let off a lot of his wonderful exuberance, and won many laughs. He was assisted by his Fifth Avenue (South) girls. The Great Fulgora scored with his impersonations. Lee Hawkins was emphatically amusing in his monologue, making a special hit with a parody on the "Airship" song. Hines and Remington made their usual success in Miss Patter of Paterson. Les Dahlias, a team of French dancers, were seen for the first time here. They use a special setting and do some steps on a small table that are out of the ordinary. They finished with a dance that resembles our Bowery "spiel," dressed in appropriate costumes. The regular dancing dresses worn by the female member of the team were very pretty. The Chamberlins, who have been in Europe for several months, made their reappearance and were cordially welcomed. Their tricks with the lasso are most remarkable and won for them several rounds of applause. Harding and Ah Sid's funny acrobatics, the dainty and pleasing musical act of Newell and Niblo, amusing bicycle work by the St. Onge Brothers, juggling by Mlle. Olive, card tricks by Lawrence Crane, trapeze work by the Nohrens, songs and dances by Epps and Loretto, and new views on the biograph completed the bill.

HAMMERSTEIN'S VICTORIA.—Irene Bentley made her first appearance in vaudeville, and proved a most charming addition to the ever-increasing army. She sang three "cute" songs very nicely indeed, and made a most favorable impression by her artless and engaging manner. The event of the week in vaudeville circles was the reappearance in his native land after an absence of three years in the European capitals of Stuart, the Male Patti. Mr. Stuart has evidently been cultivating his voice during his absence, as it shows a vast improvement. He rendered the most difficult music in a way that would do credit to any world-famous prima donna, and the illusion he creates by reason of his dress and manner keeps the audience guessing until he lets out a baritone note or two that betrays his sex. Stuart is easily the best of his particular class, and it is not to be wondered at that the patrons of the European halls were so enthusiastic over his work. He wore four dresses that simply beggar description, and the programme note to the effect that they are worth $10,000 cannot be disputed. Soubrettes who are anxious to find out the latest "wrinkles" in Parisian dressmaking would do well to see Stuart's gowns and then heave a sigh of regret that they cannot hope to possess anything half so gorgeous. Stuart's best offering was a French song after the manner of Fougere, in which he showed genuine dramatic talent. The audience was most enthusiastic, and recalled him again and again. Reno and Richards, assisted by the fat "supe," put on what is practically a new act, although they are using most of the old tricks. They carry a special drop showing the seashore, and appear at first in bathing suits. A burlesque baseball game that is screamingly funny is followed by the old finish. The act in its entirety is very good indeed. Bedini and Arthur kept the house in fine humor with their juggling and crockery smashing. The Champagne Dancers, Sie Hassan Ben Ali's really remarkable troupe of eighteen wonderful Arabs in astounding feats, Mayme Remington and her "picks," who scored their accustomed success; clever A. O. Duncan, Mouliere Sisters, Hedrix and Prescott, and the vitagraph were other interesting numbers.

YORKVILLE.—Honors were evenly divided between George Evans, who lectured on topics of current interest, with a few good songs thrown in, and Adelaide Herrmann, who presented her charming performance of magic and illusions, assisted by Adele Dewey. The Four Huntings scored very heavily with their most excellent and amusing act, A Night in a Fool House, which embraces some really expert tumbling. The Messenger Boys' Trio have come into a very prominent place of late by giving a very satisfactory performance. Their singing is harmonious, the character work is good, and the comedy business is amusing. The youth who impersonates the Hebrew boy is very clever, and uses a very natural Polish dialect. The Howard Brothers were enthusiastically encored for their fine banjo work. An interesting item was the first presentation of a new act called The Children's Masquerade, by Mona Desmond, Wilmer Bentley, and Isabella D'Armonde. It is simply a little excuse for the introduction of a few popular songs, and served to pass away fifteen minutes rather pleasingly. Meehan's dogs, Robin, the juggler, and the pictures were also in the programme.

PROCTOR'S TWENTY-THIRD STREET.—Henri French presented his diverting and pleasing specialty with the greatest success. Frank Bush told his new stories, and laughter was incessant during his turn. J. Royer West and Ida Van Siclen scored heavily in their very attractive musical act. The Queen's Fan, the quaint little operetta, was cleverly sung by Oriska Worden, Adelle Archer and Jassamine Child. Madame Therese Dorgeval, the soprano from France, proved pleasing in some good selections. Myles McCarthy, assisted by Aida Woolcott, scored one of the big hits of the week in The Race Tout's Dream. Mr. McCarthy's work in this sketch is very neat indeed. Other acts were by the Watermelon Trust, Lavelle's dogs, the Gregsons, Three Keeley Brothers, George and May Woodward, Archer and Crocker, and the moving pictures.

PASTOR'S.—The Crane Brothers headed the bill and proved as able as ever at convulsing their hearers with their very quaint specialty, The Mudtown Minstrels. The Avon Comedy Four, in The New Teacher, were equally good and their funmaking, while a little rough, was none the less enjoyable. Mr. and Mrs. Swickard were given a royal welcome, as it was at this house that they made some of their best hits before they went abroad. Their new act made a most pleasing impression. The Hebrew parodies of Joe Morris were liberally encored. Other entertaining acts were given by La Belle Unita and Pearl, gymnasts; Mr. and Mrs. Stuart Darrow, Morris and Bowen, Shedman's dogs, George W. Hussey, Chick, the cyclist; Martin and Ridgway, DeVeau Twin Sisters, and the vitagraph.

PROCTOR'S 125TH STREET.—Money Mad was the play last week, and while it was not as acceptable as others that have been done here this season, the business was well up to the average. William J. Kelly made his first appearance as leading man of the stock company, and his manly bearing, good looks and clever acting made him a favorite from the start. They have had many popular leading men at this theatre, but Mr. Kelly compares favorably with the best of them. Others in the cast who did excellent work were Beatrice Morgan in the strong role of Kate O'Neil; H. Dudley Hawley, Bessie Barriscale, Arthur Buchannan, Douglas Flint, Alice Chandler and Riley Chamberlin. Alf Grant, Hal Merritt, Waldorf and Mendez, Mildred Hanson, and the motion pictures were in the olio.

CIRCLE.—Eugene Cowles headed the programme, and his rich bass voice was heard to the greatest advantage in a repertoire of good songs. His personal popularity is very great and the audiences were extremely large and very enthusiastic over his work. John C. Rice and Sally Cohen and Frederic Bond and company scored in sketches. Klein, Ott Brothers and Nicholson, in their musical act; Stuart Barnes, with his diverting monologue; Mlle. Chester and her statue dog; clever and beautifully gowned Sisters Meredith in their dainty singing specialty; Scott Brothers, acrobats; Milt and Maud Wood, and the vitagraph were pleasing.

PROCTOR'S FIFTH AVENUE.—The Stubbornness of Geraldine drew large and very appreciative audiences last week. The play showed the stock company to unusual advantage. Isabelle Evesson was charming in the leading role, originated by Mary Mannering, and Edwin Arden played the Count with much success. Marion Berg, Helen Whitman, Mathilde Deshon, George Friend, Gerald Griffin, Gertrude Berkley, Wallace Erskine Albert Howson and the other members of the company were pleasing. The olio embraced Madame Therese Dorgeval, Hal Merritt, Mae Rancour Converse, McGrath Brothers, the Hollands, Castle and Collins, National Trio, Trill's Marionettes, and the pictures.

HURTIG AND SEAMON'S.—The two Misses Fox, Della and Madge, were prominent in the bill, and both entertained in their own peculiar way. The "Flip-Flap Lady" probably had the advantage of her namesake, as she is a good deal more active and gingery in her work than the former comic opera star. James Richmond Glenroy had everything his own way, and his jests were laughed at unrestrainedly. The Reed Birds, Hughes Musical Trio, Vinard's little folks, Coakley and McBride, and the vitagraph were pleasing features of an excellent programme.

The Burlesque Houses.

DEWEY.—Weber's Dainty Duchess company was seen here for the first time this season and scored a success. The company is above the average and the efforts of the Engstrom Sisters, Gray and Graham, Bessie Clifford, the Leonards, James and Sadie Leonard, Charles Robinson, and Renzetta and Be Lair were thoroughly appreciated. The burlesques were Who's A Lire and A Day at the Seashore. This week, New York Stars.

GOTHAM.—Robie's Knickerbockers drew a series of large and appreciative audiences last week, and are followed this week by Harry Bryant's Extravaganza company.

OLYMPIC.—The stock burlesque company presented burlesque and an amusing olio to good business.

MINER'S BOWERY.—The Utopians, including Mildred Stoller, Madden and Jess, the Boston Comedy Four, and others, scored. This week, Reilly and Wood's Big Show.

MINER'S EIGHTH AVENUE.—Harry Bryant's Extravaganza company pleased the West Siders immensely. This week, Bowery Burlesquers.

LONDON.—The Gay Masqueraders, including the Brownings, Gertie De Milt, William Mitchell, Charles Gramlich, Jack Barrett, and the Baker Troupe, put on two burlesques and an olio to the usual large business. This week, Brigadiers Burlesquers.

Intending advertisers in the Holiday MIRROR *will secure better positions by forwarding their orders at once, and they must act soon to secure any place in that valuable publication.*

HOUDINI'S OBSERVATIONS.

LIVERPOOL, ENGLAND, Oct. 23.

We are finishing our first week in Liverpool. There are plenty of music halls in this city, foremost being the Empire, Royal Hippodrome and Lyric. Several smaller halls are here, but all are of the second and third class. Across the river we have the Argyle Theatre, Birkenhead, and a little farther away we have St. Helen's Theatre, all playing first-class performers. The Empire is one of the few music halls in the provinces where only one show a night is given. The Moss Empires are building a new theatre to hold over 6,000 people, which will be run on the twice a night system. The contractors are working on it day and night. From what I can see it seems that the Moss people are only going to fight themselves, as their Empire is doing well. Time will tell what the verdict will be.

Bobis, the famous stage-manager, late of the Wintergarten, Berlin, is now settled down in Breslau at the Leibich Theatre. This man speaks twelve languages and is the best friend behind the scenes that the Americans have in Germany. Americans will do well to cultivate his acquaintance. Alfred Delbosq, the well-known acrobat, will take a circus for a trip through India. I asked him who will bring it back, but he refused to answer. It will be the best circus that has been out that way for many a day, but I think that it is too far away to make money.

Buffalo Bill was billed to address the public at a farewell matinee here at the Empire Theatre on Oct. 22, and it was widely advertised that moving pictures of his show would also be given. Bill sailed away from Liverpool and disappointed the audience that had collected at the Empire. I cannot think that he willfully did not appear, but it looks as if some American "grafter" took advantage of Colonel Cody's leaving the country and thought that he would draw a large house by an exaggerated advertisement.

W. E. Robinson, who is known as Chung Ling Soo, was the drawing card at the Empire for the past two weeks. De Biere, the American illusionist, was at the Royal Hippodrome and made quite a hit with his rapid working mysteries. He has added a "spiritual bell" to his clock trick, which makes it all the harder to solve.

Ralph Johnstone is back again in Paris and is making as big a hit as on his first appearance. It may be of interest to know that Mrs. Ralph Johnstone has been presented by the "stork" with a bonny son.

I see that Hodges and Launchmere are billed in Paris and that their act is going well. Buckner is meeting with success in his cycle act, and Miss Grace does a sort of skirt dance in a lions' den. The quartet of lions look at her as if waiting for a cue to put a stop to the flaunting of her skirts in their faces.

Francis King, the well-known magician, has been confined in a lunatic asylum, and his wife is in distress. She appeals to all for assistance. Her address is Mrs. C. King, Muncherstrasse 48, third floor, Rixdorf, Berlin, Germany.

Cyclops, who created such a sensation years ago by breaking money and chains, has managed to break out of his lethargy and is now working in Stockholm, Sweden, at the Circus Variete and packing them in with his old-time drawing powers. The want of money has broken him for some years, and I think that now he will break money as in days of yore. When I last saw him in London he looked four-cornered and still had his wonderful strength.

One of the German theatrical papers is asking artists that do tramp stuff to kindly refrain from using insect powder on the stage, as they look the part without letting the audience know what is wrong with them. They protest that this is not comedy. I suppose the newspaper prefers the gag in which the tramp finds the insect and then shoots it with a small cannon. Regards

HARRY HOUDINI.

ROBYNS PRODUCES NEW SKETCH.

Mr. and Mrs. William Robyns put on a new sketch last week at the Empire Theatre, Hoboken. It is called Shore Folks, and was written by Mr. Robyns and W. L. Dockstader. It is a little melodrama with a pretty story, well told and well acted by Mr. and Mrs. Robyns, Engel Sumner, Frank Gilpin, and Otto Bahn. A very heavy and elaborate setting, painted by Joseph Physioc, was used, and the electrical effects are more elaborate than anything of the sort heretofore shown in vaudeville. The sketch closes with a very thrilling fight in which the villain is thrown into the sea from the top of a lighthouse, and it was so well done that the audience was roused to a high pitch of enthusiasm, resulting in several recalls.

PRIMROSE'S MINSTRELS OPEN.

George Primrose and his minstrel company opened their season at Mount Vernon, N. Y., on Saturday evening last, at the new Opera House. The theatre was crowded in every part, and the popular minstrel and his associates, including Eddie Leonard, Arthur Deming, Spenser Kelly, William H Rieger, the Foley Brothers and others, were given a most cordial reception. The many new features arranged by Manager James H. Decker scored heavily and the new venture was given a royal send-off.

IMPROVEMENTS AT BOSTON MUSIC HALL.

Contracts have been signed with a firm of architects for the addition of a new entrance to the Music Hall, Boston. This entrance has a frontage of thirty feet on Washington Street and is 175 feet long. When completed it will be the handsomest and most costly entrance ever constructed for vaudeville purposes. The land alone is taxed at $400,000. This will give the Music Hall three entrances. Work has already commenced, and it is expected it will be finished by Christmas day.

M. EDEL IS HERE.

M. Edel, a celebrated French costumer and designer, arrived in New York last week and immediately took charge of the workrooms of Thompson and Dundy, in which the dresses and costumes for the entertainment to be given at the Hippodrome are being made. M. Edel has completed designs for hundreds of costumes, and a large force of seamstresses will be at work on them from now until the house opens.

AL G. FIELD'S "BOY" IS DEAD.

"Boy," the St. Bernard dog belonging to Al G. Field, the minstrel manager, died recently at Houston, Texas. The dog was known in every town played by the company for the past ten years, as he has been with it all of that time. It is said that he had covered over 300,000 miles during his career as the mascot of the company. He was given a very elaborate funeral, and buried to the accompaniment of a dirge by the minstrel band.

NEW MINSTREL COMPANY.

The Donnelly Greater Minstrels, headed and managed by Tommy Donnelly, now principal comedian with Al G. Field's Minstrels, with Joe Hatfield as advance agent, is now in process of organization. The venture will be backed by Mr. Field, who has great confidence in Mr. Donnelly's ability. Mr. Field's own company has just completed a tour of the South lasting thirteen weeks, during which many records have been broken.

CIRCUS ROBBED OF LARGE SUM.

The safe of the ticket wagon of the Forepaugh-Sells Circus was robbed of $31,000 on Friday night last, while the company was traveling between Reidsville and Tarboro, N. C. The money was nearly all in small bills, and much of it had been sent from Barnum and Bailey's office in New York to pay off all hands at Tarboro, where the circus was to have disbanded on Saturday. The robbers left no clue, but the Tarboro police have started an investigation.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
LONDON, Nov. 12.

For a distance of over three miles, from the residence of the late Dan Leno to the Lambeth Cemetery in Tooting, a great number of people were thronged to pay their last respects to their favorite. At the gates of the cemetery thousands of people, mostly women and children, had to be restrained from breaking into the grounds by mounted police. It was a grand tribute to Leno's popularity. Those of the profession who could possibly be present were on hand, there being over one hundred carriages following the hearse.

On the same day, coincidentally, the Charles Morton testimonial fund matinee took place at the Palace, and there also a numerous assembly showed their great appreciation of the late "father of the halls." The programme, which was presented under the able guidance of Alfred Butt, the fund's honorary secretary, and the present manager of that theatre, can well be put on a par with that which was arranged for the Nellie Farren benefit. In fact, nearly every legitimate and vaudeville artist, some coming great distances for the purpose, appeared to bestow their services. A thrill of mingled joy and sorrow must have filled Mrs. Morton at this most exceptional compliment paid to her late husband. There seemed to be quite a lull in the house the same evening, after the intensity of the above two events, and it was a source of pleasure to find that the programme dispersed the thoughts which inevitably cropped up during the afternoon, and afforded a most soothing entertainment. Arthur Roberts, the well-known English comedian, in a sketch specially written for him by Captain Basil Hood, is back again on the bill. It is called Brummagen Jem, the former, I may explain, being a slang phrase for the native of Birmingham, and the situations gave Arthur Roberts ample opportunity to display his undoubted humor. Perhaps at the finish one might have wished him to introduce a little feeling in his lines, which the author, I should imagine, must have meant to have been rendered a little sympathetically. What Arthur Roberts emphatically possesses in comedy he seems to rather lack in pathos. The part allotted to Ruby Celeste she did full justice to. Daisy Jerome, an American girl just returned from a Continental engagement, is back again, looking as charming as ever. Her manner is bright, but unfortunately some of her high notes occasionally "jumped the track." A most versatile comedian is R. H. Douglas, and he entertains his audience with burlesques upon nearly every manner of stage amusement. The Poiller are a troupe of clever entertainers whose style must appeal to the entire house, for it embraces an excellently arranged medley of humorous sarcasms, rendered in attractive songs and descriptive vocalizing. This act stands out as an attraction which I feel sure, would appeal to an American audience, for it is up-to-date and very entertaining.

Charles Galetti, with his performing monkeys, is in his last week. His act is still amusing. A couple of French duettists, who take one back to the boulevards of Paris, with their novel and typically Parisian manner. Their acts have unique specialties in some clever dogs that ape their master and mistress in their songs.

Billed as an extra attraction to an attractive bill, George Lettl, in his "marvelous illustrations of physical strength," appeared at the Hippodrome last Monday night and presented himself as an apparently ordinarily built individual. The physique of the man appeared so very normal that his feats seemed incredible. For instance, a ship's anchor weighing 850 pounds is no easy thing to juggle with, but considering that the world's record is stated as being held by a Mr. Kennedy, of Chicago, who was able to lift 1,100 pounds one inch off the ground, it approaches the marvelous to see this unassuming strong man lift four men on the anchor, bringing the total weight up to 1,500 pounds. He also pulls against a 16 horse-power motor car supposed to be running at 35 miles an hour, with the utmost ease, and though these two feats concluded his performance they were enough to prove convincing. Rossow's Midgets gave their usual exhibition of acrobatics and grotesque boxing. Mendel, the blind pianist, is a newcomer, and though born blind seems to have his other senses well developed. His rendering of one of Mendelssohn's concertos was most accurate, and he improvised upon a tune suggested by the audience in imitation of the styles of the great composers. Winschermann's bears and monkeys give a most interesting act.

Staley's transformation act is still making a success, while Zutka is more mysterious than ever. It appears that one evening, upon opening Zutka's box, Webster, the exhibitor, was nearly stifled by the fumes of chloroform, which had evidently been placed there by some one who probably wished to test whether the figure was animated or not. It did not interfere with the performance, so the audience was left to its own conjectures. It is particularly striking at this house, and some others also, that the appreciation of a turn seems legitimate. I mean to say that at two of the most important West End houses claques are tolerated, which I quite understand is advisable where Ballets are produced, as is the custom on the Continent, especially in France and Germany. It seems unfortunate, however, for a performer to find himself approached by the chief of the claque, in view of his clique, applauding an act according to the amount that the performer might be willing to pay out. Continental artists are ready to fall in with this idea, because Continental audiences understand by now the object of the claque and do not exert themselves in applauding, but to the artist direct from the other side who is determined to win his success on his own merits this mode of encouraging favoritism must seem a frightful imposition, especially as the average theatregoer here, I feel certain, is unacquainted with the reason why some acts should receive a peculiarly pronounced clapping in favor of others. I hope that the idea of the claque will not spread in England as it has in the rest of Europe, for it seems to rob the acts appearing of knowing their true value.

The artistically beautiful interior of the Pavilion Music Hall presented its usual well filled appearance. Rich and Rich are most amusing with their cross-patter and pleased immensely. Norman French, the American eccentric dancer, who first came to this country with the American Beauty company, is back again at the Pavilion, having just finished an engagement in Berlin. His act went exceptionally well, and his dancing was appreciated very much. He has a most pleasing personality. Alice Pierce is most entertaining in her impressions of well-known artists. Ida Rene, lately returned from New York, seems to have lost none of her charm or simplicity, while Malcolm Scott, as the "woman who knows," proved that he knew how to catch his audience.

After over twelve months' run as a music hall the Britannia, Hoxton, has been taken over by Sydney Hyman, at the head of a syndicate, and in future it will be run as a popular drama house, with a dash of vaudeville to relieve the seriousness of the play. Last Monday I received an invitation to the reopening night, the attraction being The Flood Tide, an old Drury Lane drama, and there was an exceptionally big audience. The courtesy of J. M. East, the general manager, was highly appreciated, and the traditions of the house, having long been in the hands of quite a celebrated manageress, the late Mrs. Sarah Lane, are to be upheld by Mrs. Madeline Barber, of the U. S. A., who has already made herself popular as manageress in this distant and somewhat impoverished neighborhood.

Mr. Verstone informs me that he came right into the midst of a crowded house at the Euston Music Hall and stood the test cheerfully with the inducement of a good bill. The great attraction was Marie Lloyd. She appeared in a new role recently, and from the noise the press made over the occasion I thought Port Arthur had fallen, but I was mistaken; it was Marie Lloyd, who was divorced. The Pinneys were still ap-

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

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SOME SMALL NOTES FROM WESTERN CRITICS:

POST, 'Frisco, Sept. 19: "The Truesdell Co. have a farce so cleverly written that one look's for the author's name on the programme. Whoever he is, he is a genius to have handled such a good plot in so few lines. The acting, too, is above the average, Mr. and Mrs. Truesdell being well known before their appearance on the vaudeville stage." CALL, 'Frisco, Sept. 19: "The Truesdell Co. have a sketch full of surprises and laughable climaxes. It is above the average of anything of its class that has been at the Orpheum." Los Angeles HERALD, Oct. 4: "Mr. and Mrs. Howard Truesdell have a charming and original little one-act comedy in 'Aunt Louisa's Advice,' which differs from the ordinary vaudeville sketch, in that it has a logical story, and offers opportunity for really fine acting. The Truesdells are both people of talent, and their quiet methods are a relief from the 'slapstick' stunts which are too prevalent these days." Denver NEWS, Oct. 25: Mr. and Mrs. Howard Truesdell, presenting 'Aunt Louisa's Advice,' are *actually* funny. The sketch itself is fine, and the cast is better. Complications arising from the advice of Aunt Louisa interpreted by the wife, and again by the husband's friend, are amusing in the extreme, but to tell the plot would be unkind, as, of course, every one will go and see for himself." Minneapolis JOURNAL, Nov. 8: "A farce written along legitimate lines, but so filled with unexpected situations as to keep the audience in an uproar, is 'Aunt Louisa's Advice,' as interpreted by Mr. and Mrs. Howard Truesdell and Co."

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parently fishing for compliments, and they proved themselves adept swimmers in their crystal tank. Dandy George and his dog make one of the cleverest and most entertaining acts of its kind, the dog being exceptionally sagacious. A word of praise is due to Sable Fern, who is a character vocalist with some excellent songs. Mr. Verstone thinks that she is a coming serio-comic and should be an excellent medium for rendering popular American airs. A clever girl is Daisy James, who informs me she is most desirous of visiting the land of the free and the brave. In character songs she seems to excel and has a very pleasing personality. On a large scale of pantomime work the Boisset Troupe have a funny repertoire of grotesque sketches, and in one of their best, The Dock Strike, they appear to much merriment at the Euston.

Hayman and Franklin, who opened at the Grand Theatre, Manchester, in their sketch, A Matrimonial Agency, write me that their success leaves nothing for them to wish for, while the press reports of Fiske and McDonough, speak very highly of their act.

Al. Laurence made an instantaneous hit at the Pavilion, Glasgow. The first night his turn ran twenty minutes, and he was obliged to take three curtain-calls and then start in again and give them more. Consequently his act ran twenty-six minutes, and they were then loath to let him go.

Dolph and Susie Levino write me from Sydney, Australia, and the press notices they sent me emphasize the decided success they are making with their sketch, Hypnotizing a Wife.

Mason and Keeler leave Monday for a week's holiday in Paris. They sail for America Nov. 23 on the *Kaiser Wilhelm II.*

Minola Mada Hurst is the introducer of the Magic Kettle act, which is making a success at the Hansa Theatre, Hamburg.

The Kilties Band was commended to appear at Sandringham on Nov. 9, to celebrate the King's birthday, being the second time they have had the honor of playing before the Royal Family.

Daly and Harvey, an American turn, lately arrived from Australia, were billed to appear last Thursday night, and seemed to please their audience of the Britannia, Hoxton, very much.

I wish to drink a toast to President Roosevelt's election, and through the medium of this column, desire to assure their American friends that the majority of profession over here, hailing from the other side, have much pleasure in joining me.

Sailing for South Africa to-day on the *Kildonan Castle* are Vi Holmes, Stewart and Fitzgibbons, the Langfields, Lilian Doreen, and the New Gothams, and arriving from those shores on the *Saxon* are Childie Stuart, Fielding and Hall, Ernest Heathcote, and the Sisters Macarte.

REVONOC.

RASTUS AND BANKS TO SAIL.

Rastus and Banks, whose act, The Major and the Maid, has met with great favor for a number of seasons past in the best vaudeville houses, will sail for England next week, and will open at the Empire, Sheffield, in December. They have contracts over the Moss and Stoll Tour, covering several months, and later on will play the Palace, London. The energy and ginger they put into their work will be sure to impress our British cousins, who have never yet failed to appreciate genuinely clever acts from this side. Rastus and Banks will not return for several months. They are not going over on speculation, as their turn was seen here by a European agent, who gave them as much time as they cared to accept.

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CLIVETTE

VAUDEVILLE IN BROOKLYN.

Josef Yarrick and his Magic Kettle were the feature at the Orpheum and proved of intense interest. Yarrick is a host in himself, and his delightful manner in handling the act is by far its successful issue. S. Miller Kent, ably assisted by Byron Ongley, scored an exceedingly pleasing hit in a bit of clever acting. His vehicle was a sketch, almost a monologue, entitled Just Dorothy, and one of the best things seen in some some. Gustave Kerker's "Very Grand" Opera company scored a most interesting hit in its burlesques on grand opera efforts. J. K. Murray, Hilliard Campbell, and Clara Lane made its success assured. Violet Dale offered a most delightful bit of entertainment in some charming and dainty impersonations. She scored what was practically the applause hit of a big bill and well deserved it. Charles F. Semon presented his new monologue and it went with a will. It is a capital offering, winning almost a constant laugh. Lew Sully, jolly and happy as ever, put all in a good humor with his bright work and original songs. Others who helped the bill to success were Herbert's dogs, Mons. Albany, and Watson and Hills. This week Eugene Cowles, Chassino, Sisters Meredith, Klein, Ott Brothers and Nicholson, Charley Case, Mlle. Chester, Scott Brothers, and Josef Yarrick for second week.

Watson's Cozy Corner offers Grieff Brothers, Mosher's bull terriers, Gordon and Cohen, De Muths, Laura Comstock, and the Carmen Sisters for this week's bill.

Hyde and Behman feature the Mansfield-Wilbur company, McMahon's Watermelon Girls, Crane Brothers, Hal Godfrey company, Musical Kleist, Madge Fox, Pantzer Trio, and Lavine-Cimaron Trio.

GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

The Kaphan Vaudeville co., under the management of the Kaphan Theatrical Syndicate, New York, played the Nelida Theatre, Catskill, N. Y., Election Day two performances to capacity. The company included Mortimer Kaphan, Frank D. Hewes, The White Yoki, Marie Semple, Ed. Cross, Master Harrison and Edna Salisbury.

Keno, Walsh and Melrose are booked solid until March 20. They will make their farewell American appearance at Hyde and Behman's, Brooklyn, and will open in Paris on April 1, with the Wintergarden, Berlin and the Empire, London, to follow.

Aunt Louisa's Advice, a one-act play written by George Arliss for Blanche Bates, the vaudeville rights of which are owned by Mr. and Mrs. Howard Truesdell, has proved a big artistic and laughing hit on the Orpheum Circuit. Miss Bates is playing it at occasional matinees in conjunction with Madame Butter-

fly, and this alone should prove that it is of the highest class.

Flo Irwin and Walter Hawley will make their reappearance in vaudeville on Nov. 28, when they will begin a season of twelve weeks in the leading houses. Miss Irwin will sing some of Mr. Hawley's latest songs, and their skit will be up to date in every particular.

Lewis McCord and his little co. made such a hit at the San Francisco Orpheum in Her Last Rehearsal that they were kept in the bill for three weeks, and would probably have stayed longer but that their time had been booked so long ahead that they could not remain.

Ashton Stevens, critic of the San Francisco "Examiner," wrote a most enthusiastic notice of the capital work done by John T. Kelly in Senator McPhee at the Orpheum in the coast city recently. Mr. Kelly is more than pleased with his success since his return to vaudeville, and desires to be remembered to all of his Broadway friends. He writes that while he is absent in body, he is with them in spirit.

A number of performers appearing at Keith's entertained the members of the Press Club at a smoker one evening last week.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adair and Dahn—Garrick, Wilmington, Del., 21-26.
Adamini and Taylor—Mechanics', Salem, Mass., 21-26, Keith's, Phila., 28-Dec. 3.
Adams and Mack—Casto, Fall River, Mass., 21-26.
Adams, Mabel—Proctor's, Albany, 21-26.
Addison and Livingston—Bijou, Duluth, 21-26, Unique, Minneapolis, Minn., 28-Dec. 10.
Adeline and Rubber—A. and S., Boston, 21-26.
Aster, Flo—Cook's, Rochester, N. Y., 28-Dec. 3.
Agoust and Weston—Orpheum, Kansas City, 21-26.
Ahern and Baxter—Cineograph, Spokane, Wash., 21-26, Coeur d'Alene, Spokane, 28-Dec. 3.
Alburtus and Bartram—Empire, Hackney, Eng., 21-26, Empire, Holloway, 28-Dec. 3.
Alderman, Joseph—Liebrich, Breslau, Germany, 1-30.
ALDRICH, CHARLES T.—Empire, London, Oct. 24-Dec. 31.
Alexander—Columbia, Cincinnati, 21-26.
Allen, Leon and Bertie—Weast's, Peoria, Ill., 21-26.
Allene's Monkeys—Poli's, New Haven, Conn., 21-26.
Allen, Phyllis—Orpheum, New Orleans, 20-26.
Allen, Searl and Violet—Trent, Trenton, N. J., 21-26, Proctor's 58th St., 28-Dec. 3.
Allen—Poli's, New Haven, Conn., 21-26.
Allison, Mr. and Mrs.—Keith's, Boston, 21-26, Portland, Portland, Me., 28-Dec. 3.
Allmon, Joe—Empire, San Francisco, 21-26.
Altons, The—G. O. H., Butte, Mont., 21-26, Lyceum, Ogden, Utah, 28-Dec. 3.
American Quintette—Empire, Leicester, Eng., 21-26.
American Trumpeters, Four—Irish, St. Louis, 21-26, Olympic, Chicago, 28-Dec. 3.
Amoros, Mlle.—Poli's, New Haven, Conn., 21-26.
Anderson—Arcade, Portland, Ore., 21-26.
Ardelle and Bayard—Hathaway's, New Bedford, Mass., 21-26.
Armstrong, Tom—Casto, Lawrence, Mass., 21-26.
Armstrong, Will H.—Arcade, Toledo, 20-26.
Arnoldson, Ada—Keith's, Providence, 21-26.
Ascott and Eddie—Star, Hamilton, 21-26.
Ashley, Lillian—Proctor's 23d St., 21-26.
Ashton and Earl—Olympic, Chicago, 21-26.
ASHTON, MARGARET—Empire, Liverpool, Eng., 21-26, Empire, Dublin, Ire., 28-Dec. 3.
Atalanta, La Belle—Empire, Hackney, Eng., 21-26, Empire, Holloway, 28-Dec. 3.
Auburns, Three—Crystal, Leadville, Col., 21-26.
Austins, Tossing—Wintergarten, Berlin, Germany, 1-30, Pavilion, Glasgow, Scot., Dec. 5-10.
Avolos, Four—G. O. H., Pittsburgh, 21-26.
Avon Comedy Four—Keeney's, Brooklyn, 21-26.
Axtell and Early—Columbia, St. Louis, 28-Dec. 3.
Bard Brothers—Shea's, Toronto, 21-26.
Barnes and Washburn—Grand, Victoria, B. C., 28-Dec. 10.
Barnes, Stuart—Chase's, Wash., 21-26.
Barrett Sisters—H. and B., Brooklyn, 21-27, Victoria, N. Y., 28-Dec. 3.
Barrows and Lancaster—Keith's, Phila., 21-26.
Barry and Wilson—Proctor's 5th Ave., 21-26.
Barto and Lafferty—Proctor's 23d St., 21-26.
Basque Quartette—Chase's, Washington, 21-26.
Bayes, Nora—Keith's, Boston, 21-26.
Bedini and Arthur—Howard, Boston, 21-26.
Beldaros, The—Vaudeville, London, Can., 21-26.
Belford, Mr. and Mrs. Al. G.—Unique, Indianapolis, 14-26.
Bell, Digby—Keith's, N. Y., 28-Dec. 3.
Bell, Senator Frank—Bijou, Duluth, Wis., 21-26.
Bellclaire Brothers—Mohawk, Schenectady, N. Y., 21-26, Columbia, Boston, 28-Dec. 3.
Bellman and Moore—Keith's, Phila., 21-26, Keith's, Boston, 28-Dec. 3.
Benner, Emelie—Casto, Lowell, Mass., 21-26, Howard, Boston, 28-Dec. 10.
BERGERE, VALERIE—Orpheum, Omaha, 28-Dec. 3.
Bernsteins, The—Yale's, Kansas City, 21-26.
Berrian and Mackin—Empire, San Francisco, 21-26.
Bingham and Gable—Novelty, Oakland, Cal., 21-26, Chutes, San Francisco, 28-Dec. 3.
Birch, John—Empire, Hoboken, N. J., 21-26.
Birds, The—Edison, Helena, 21-26.
Blanchard, Eleanor—Mechanics', Salem, Mass., 21-26, Portland, Portland, Me., 28-Dec. 3.
Blanche, La Belle—Pastor's, N. Y., 21-26.
Bliss, Birdie—Haymarket, Chicago, 21-26.
Blocksom and Burns—H. and B., Chicago, 21-26.
Bloom and Cooper—M. H., Boston, 21-26.
Boises, Four—Trent, Trenton, N. J., 21-26, H. and S., N. Y., 28-Dec. 3.
Boston Brothers—Orpheum, Minneapolis, 20-26.
Bottomly Troupe—Temple, Detroit, 21-26.
Boyce and Beeson—Park, Providence, 21-26.
Boyd, Archie—Poli's, Bridgeport, Conn., 21-26.
Boydelle, San—9th and Arch, Phila., 21-26.
Bradshaw, Charles H.—Orpheum, Utica, N. Y., 21-26, Keith's, Cleveland, 28-Dec. 3.
Brady and Hamilton—Unique, Minneapolis, 21-26.
Brandon and Wiley—Trent, Trenton, N. J., 21-26.
Brehany, Louise—Temple, Detroit, 21-26.
Bright Brothers—Keith's, Cleveland, 21-26.
Brittons, The—Keeney's, Brooklyn, 21-26.
Brooks Brothers—Poli's, Bridgeport, Conn., 21-26.
Brown, Harris and Brown—Pastor's, N. Y., 21-26, Gotham, Brooklyn, 28-Dec. 3.
Brown, Harry—Casto, Lawrence, Mass., 21-26.
Browne, Whistling Tom—Empire, London, Eng.—Indefinite.
Bruno and Russell—Cook's, Rochester, N. Y., 21-26.
Bryant and Saville—Olympic, N. Y., 21-26.
Bryant, May—9th and Arch, Phila., 21-26.
Burdock Sisters—Park, Providence, 21-26.
Burke, La Rue, and Inkey Boys—Orpheum, Brooklyn, 21-26.
Burton and Brooks—Orpheum, Minneapolis, 27-Dec. 3.
Burton's Dogs—Keeney's, Brooklyn, 21-26.
Bush, Frank—Proctor's, Albany, 21-26.
Byrne and West—Grand, Victoria, B. C., 20-26, Edison, Olympia, Wash., 27-Dec. 3.
Byron and Langdon—Empire, Holloway, Eng., 21-26, Empire, New Cross, 28-Dec. 3.
Cain and De Forrest—Keith's, N. Y., 21-26.
Callahan and Mack—Keith's, N. Y., 21-26.
Cameron, Grace—Yorkville, N. Y., 21-27.
Carlin and Otto—Cook's, Rochester, N. Y., 21-26.
Carlo's Dogs—Keith's, Boston, 21-26.
Caron and Herbert—Yorkville, N. Y., 21-27.
Carmen Sisters—Watson's, Brooklyn, 21-26.
Carmen, La Belle—Olympic, Chicago, 21-26.
Caron and Farnum—Arcade, Toledo, 21-26.
Carrie, Mlle.—Ben's, Escanaba, Mich., 21-28, Bijou, Calumet, 28-Dec. 3.
Carter and Bluford—Circle, N. Y., 21-26, H. and B., Brooklyn, 28-Dec. 3.
Carter, Billy—C. O. H., Chicago, 21-26.
Carter-De Haven Sextette—Shea's, Buffalo, 21-26.
Case, Charlie—Orpheum, Brooklyn, 21-26.
Castle and Collins—Proctor's, Newark, 21-26.
Caswell, Maude—Alhambra, Paris, 1-30.
Caulfield and Carleton—Orpheum, Los Angeles, 21-Dec. 3.
Chamberlins, The—Keith's, Providence, 21-26, Keith's, Boston, 28-Dec. 3.
Chassino—Orpheum, Brooklyn, 21-26.
Chester, Mlle.—Orpheum, Brooklyn, 21-28.
Chicago Comedy Quartette—9th and Arch, Phila., 21-26.
Clark and Temple—Casto, Lowell, Mass., 21-26.
Clark's Dogs—Vaudeville, London, Can., 21-26.
Cleodoras, The—Vandeville, London, Can., 21-26.
Cliff and Gordon—Victoria, N. Y., 21-27.
Clifford and Burke—Keith's, Boston, 21-26.
Colby and Way—Garrick, Wilmington, Del., 21-26.
COLE AND JOHNSON—Keith's, N. Y., 21-26.
Coles, Josephine—Olympic, Chicago, 21-26.
Collins and Hart—Victoria, N. Y., 21-27.
Comstock, Laura—Watson's, Brooklyn, 21-26.
Conroy and Pearl—C. O. H., Chicago, 21-26.
Conway and Leland—Grand, Bolton, Eng., 21-26, Grand, Hanley, 28-Dec. 3.
COOKE AND MISS ROTHERT—Wintergarten, Berlin, Germany, 1-30.
Cooper and Robinson—Poli's, Bridgeport, Conn., 21-26.
Corbet and Forrester—Crystal, Marion, Ind., 21-26.
Corbley and Burke—Proctor's 125th St., 21-26.
Corrigan, Emmett—Keith's, N. Y., 21-26.
Cowles, Eugene—Orpheum, Brooklyn, 21-26.
Coyne, Netelka—H. and B., Chicago, 21-26.
Crane Brothers—H. and B., Brooklyn, 21-26.
CRANE, GARDNER, MR. AND MRS.—Keith's, Cleveland, 21-26, Cleveland's, Chicago, 28-Dec. 10.
Crawford and Manning—Chase's, Washington, 21-26.
CRESSY, WILL M., AND BLANCHE DAYNE—Olympia, Chicago, 21-26, Haymarket, Chicago, 28-Dec. 3.
Crowley and Foley—Portland, Portland, Me., 21-26.
Cullen, James H.—Keith's, N. Y., 21-26.
Cunningham and Ford—Victoria, N. Y., 21-26.
Cunningham and Lord—Keith's, Providence, 21-26.
Curtiss and Adams—Haymarket, Chicago, 21-26.
Curtiss and Earle—Yorkville, N. Y., 21-27.
Cuttys, Six Musical—Empire, Hoboken, N. J., 21-26.
Dagwell, Aurie—Poli's, Bridgeport, Conn., 21-26, Poli's, Waterbury, 28-Dec. 3.
Dahlias, Les—Keith's, Boston, 21-26.
Dale, Violet—G. O. H., Pittsburgh, 21-26.
Damman, Carl, Troupe—H. and S., N. Y., 21-27.
Dan, Stirk and Lou—Fair, Newburyport, Mass., 22-24.
Daniels, Walter—C. O. H., Chicago, 21-26.
Darrow, Mr. and Mrs. Stuart—Poli's, Bridgeport, Conn., 21-28, Poli's, New Haven, 28-Dec. 3.
Davies Duo—Novelty, Stockton, Cal., 21-26, Oak Park, Sacramento, 28-Dec. 3.
Davis and Walker—Schenectady, N. Y., 21-26, Chester, Pa., 28-Dec. 3.
Dawson and White—Keith's, N. Y., 21-26.
Day, Edmund—Chase's, Washington, 28-Dec. 3.
DAY, GEORGE W.—Keith's, N. Y., 21-26, Keith's, Providence, 28-Dec. 3.
Daytelle, Madge—Empire, Terre Haute, Ind., 21-26.
DE BIERE, ARNOLD—Alcazar, Marseilles, France, 25-Dec. 8.
De Lion, Clement—Orpheum, San Francisco, 27-Dec. 10.
De Macos, The—Hathaway's, New Bedford, Mass., 21-26.
De Muths, The—Watson's, Brooklyn, 21-26.
De Witt, Burns and Torrance—Orpheum, San Francisco, 14-26.
Deane, Sydney—Keith's, Prov., 21-26.
Delmar, Carlotta—Empire, Hoboken, N. J., 21-26.
Delmore and Darrell—Gaiety, Springfield, 21-26, Star, Muncie, Ind., 28-Dec. 3.
Delmore and Lee—Poli's, Springfield, Mass., 21-26, Keith's, Boston, 28-Dec. 3.
Delmore Sisters—Orpheum, Minneapolis, 21-26, Orpheum, New Orleans 28-Dec. 3.
Del Oro, Luigi—H. and B., Chicago, 21-26.
Derenda and Green—Orpheum, Utica, N. Y., 21-26.
Deveau, Hubert—Columbia, St. Louis, 21-26, C. O. H., Chicago, 28-Dec. 3.
Devoy, Emmet—Temple, Detroit, 20-26.
Dickson, Charles—Keeney's, Brooklyn, 21-26.
Dixey, Henry E.—H. and B, Chicago, 21-26.
DOHERTY SISTERS—Tichy, Prague, 16-30, Ronacher, Vienna, Dec. 1-31.
Dolan and Lenharr—Yorkville, N. Y., 21-26.
Dollar Troupe—H. and B., Chicago, 21-26.
Donals, Three—Shea's, Toronto, 21-26.
Donnette, Iva—Crystal, Marion, Ind., 21-26.
Downey and Willard—C. O. H., Chicago, 21-26.
DOWNS, T. NELSON—Apollo, Vienna, Austria, 1-30.
Don and Thompson—Pastor's, N. Y., 21-26.
Douglass, Byron—Temple, Detroit, 28-Dec. 3.
Dresser, Louise—Shea's, Buffalo, 21-26.
Dudley and Chaeslyn—Shea's, Worcester, Mass., 21-26.
Duffy, Sawtelle and Duffy—Keith's, N. Y., 21-26.
Duncan, Charles H.—Pastor's, N. Y., 21-27.
Dupont, Mary—Proctor's 23d St., 21-26.
Duval, Viola—Proctor's, Albany, 21-26.
Earle and Earle—Chase's, Washington, 21-26.
Earl and Wilson—Keith's, Providence, 21-26.
Eckert and Berg—Shea's, Buffalo, 21-26.
ECKHOFF AND GORDON—Poli's, Springfield, Mass., 28-Dec. 3.
Eldridge, Press—Yorkville, 21-26, N. Y., Poli's, Bridgeport, Conn., 28-Dec. 3.
Elliott, Master—Poli's, New Haven, Conn., 21-26, Poli's, Springfield, Mass., 28-Dec. 3.
Emmett, Gracie—Shea's, Buffalo, 21-26.
Empire City Quartette—Circle, N. Y., 21-26, Orpheum, Brooklyn, 28-Dec. 3.
Empire Comedy Four—Orpheum, Omaha, 27-Dec. 3.
Esmeralda Sisters—Olympic, Chicago, 21-26.
Ethardo, Naomi—Proctor's 23d St., 21-26.
Evans, May—Portland, Portland, Me., 21-26.
Everhart, The Great—Wintergarten, Berlin, Germany, 1-30, Llelich's, Breslau, Dec. 1-30.
Exposition four—Proctor's 23d St., 21-26.
Fadette's Orchestra—Trent, Trenton, N. J., 21-26, Chase's, Washington, 28-Dec. 3.
Falardo—Empire, San Francisco, 7-26.
Falke, Eleanor—C. O. H., Chicago, 21-26.
Fantas, Two—Casino, Sacramento, Cal., 21-26, Broadway, San Francisco, 28-Dec. 3.
Farley, James and Bonnie—Orpheum, New Orleans, 20-26.
Farnum, Radie—G. O. H., Pittsburgh, 21-26.
Felix and Barry—Orpheum, Omaha, 21-26.
Fields and Hanson—Casto, Fall River, Mass., 21-26, Casto, Lawrence, 28-Dec. 3.
Fields, Happy Fanny—Palace, Croyden, Eng., 21-26, Birkenhead 28-Dec. 3.
FIELDS, W. C.—Alcazar, Marseilles, France, 21-29, Eden, Milan, Italy, Dec. 1-15.
Filson and Errol—Orpheum, Kansas City, 20-Dec. 3.
First, Barney—Yale's, Kansas City, 21-26.
FISHER, MR. AND MRS. PERKINS—Proctor's, Newark, N. J., 21-26, Trent, Trenton, N. J., 28-Dec. 3.
Fiske and McDonough—Bradford, Eng., 21-26, Leeds 28-Dec. 3.
Fitzgerald, H. V.—G. O. H., Pittsburgh, 21-26, Keith's, Baltimore, 28-Dec. 3.
Fitzgibbon-McCoy Trio—Yorkville, N. Y., 21-27.
FLETCHER, CHARLES LEONARD—Haymarket, Chicago, 21-27, Grand, Indianapolis, 28-Dec. 3.
Floods, The—Yale's, Kansas City, 21-26.
Florede, Nellie—Poli's, Springfield, Mass., 21-26.
Flynn, Joe—G. O. H., Pittsburgh, 21-26.
Folkert, Arthur O.—Lyric, Portland, Ore., 21-26.
Ford and Wilson—G. O. H., Indianapolis, 21-26, Columbia, Cincinnati, 28-Dec. 3.
Ford Sisters—Orpheum, Omaha, 21-26.
Forrest and Forrest—Haymarket, Chicago, 21-26.
Foster, Ed—Chase's, Washington, 21-26.
Fox, Della—Keith's, Phila., 21-26.
Fox, Madge—H. and B., Brooklyn, 21-26.
Foy and Clarke—Honkins', Louisville, 21-26.
Francella, Sig. and Signora—Vaudeville, London, Can., 21-26.
Frencelli and Lewis—H. and B., Chicago, 21-26.
Frank and Bob—Orpheum, Denver, 21-26.
Franklyn, Irene—C. O. H., Chicago, 21-26.
Frederick Brothers and Burns—Park, Providence, 21-26.
French, Henri—Cleveland's, Chicago, 28-Dec. 3.
Frobel and Ruge—Bordeaux, France, 25-Dec. 5, Montpelier 5-31.
Fulgora, Robert—Keith's, Providence, 21-26.
Fuller, Ida—Schuman, Berlin, Germany, 14-30.
Gardiner and Vincent—Keith's, Providence, 21-26, Keith's, Boston, 28-Dec. 3.
Gardiner Children, Three—Poli's, Hartford, Conn., 21-26, Poli's, Bridgeport, 28-Dec. 3.
Gardner and Stoddard—Empire, Anaconda, Mont., 20-26, G. O. H., Butte, 28-Dec. 3.
Gardner, Jack—G. O. H., Indianapolis, 21-26.
Gardner, Willie—Poli's, New Haven, Conn., 21-26.
Garrison, Jules and Ella—Cleveland's, Chicago, 21-26.
Garson, Marion—Cook's, Rochester, N. Y., 21-26, Temple, Detroit, 28-Dec. 3.
Gasch Sisters—Proctor's, Newark, 21-26, Howard, Boston, 28-Dec. 3.
Gass, Josephine—Poli's, Springfield, Mass., 21-26.
Gay, Fred L.—Bijou, La Crosse, Wis., 21-26, Crystal, Rockford, Ill., 28-Dec. 3.
Gaylord, Bonnie—Main St., Peoria, Ill., 28-Dec. 3.
Genaro and Theol—Hopkins', Louisville, 21-26.
Gerard, Francis—Keith's, Boston, 21-26.
Gerard, Helene—M. H., Boston, 21-26.
Germinal, Sig.—Victoria, N. Y., 21-27.
Gilbert and Burt—Proctor's 23d St., 21-26.
Gilfoil, Harry—Keith's, Baltimore, 21-26.
Gillen and Gillen—Crystal, Tacoma, Wash., 21-26.
Gillen, Tom—Mohawk, Schenectady, N. Y., 21-26.
Gillett's Dogs—Arcade, Toledo, 21-26.
Girard and Gardner—Keith's, Boston, 21-26.
Girl With Auburn Hair—Proctor's, Newark, 21-26.
Glese, Augusta—Orpheum, San Francisco, 13-26, Orpheum, Los Angeles, 27-Dec. 10.
Gleasons and Houlihan—Chase's, Washington, 21-26.
Godfrey, Hal—H. and B., Brooklyn, 21-26, H. and S., N. Y., 28-Dec. 3.
Gladstone, Lotta—Maryland, Baltimore, 21-26.
Gogin and Davis—Palace, Belfast, Ire., 21-26, Palace, Aberdeen, Scot., 28-Dec. 3.
Golden and Hughes—Park, Worcester, Mass., 21-26.
Golden Gate Quintette—Keith's, Providence, 21-26.
Goolmans, Musical—Hopkins', Memphis, 21-26, Hopkins', Louisville, 27-Dec. 3.
Gordon, Viddocq and Cohen—Watson's, Brooklyn, 21-26.
Grand Opera Trio—Cleveland's, Chicago, 21-26.
Grattan, Stephen—Proctor's, Albany, 21-26.
Green and Werner—Proctor's, Albany, 21-26, Howard, Boston, 28-Dec. 3.
Griff Brothers—Watson's, Brooklyn, 21-26.
Guerro, Rosario—Victoria, N. Y., 21-27.
Hallen and Fuller—Empire, Hoboken, N. J., 21-27.
Hammond and Forrester—Orpheum, Kansas City, 21-26.
Hanley, Logan and Hanley—C. O. H., Chicago, 21-26.
Harcourt, Frank—Standard, Houston, Tex.—Indefinite.
Harcourt, William—H. and S., N. Y., 21-27.
Hardeen, Theodore—Empire, Holloway, 21-26.
Harding and Ah Sid—Portland, Portland, Me., 21-26.
Hargreaves, Charles R.—Proctor's 5th Ave., 21-26.
Harmony Four—Apollo, Vienna, 1-30.
Harper, Desmond and Bailey—Keith's, Boston, 21-26.
Harrington, Dan J.—Colonial, Lawrence, Mass., 21-26, Keeney's, Brooklyn, 28-Dec. 3.
Harris and Walters—Hathaway's, New Bedford, Mass., 21-26.
Hartford and Davis—Casto, Fall River, Mass., 21-26.
Hathaway and Walton—Poli's, Springfield, Mass., 21-26.
Hawkins, Lew—Keith's, Phila., 21-26.
Hayman and Franklin—Pavilion, Glasgow, Scotland, 21-26, Pavilion, Newcastle-on-Tyne, Eng., 28-Dec. 3.
Hearn and Lewis—Pastime, Ogden, Utah, 21-26.
Heclow, Charles—Ben's, Escanaba, Mich., 28-Dec. 3.
Hedrix and Prescott—Empire, Hoboken, N. J., 21-26.
Hefron, Tom—Unique, Duluth, Minn., 21-26.
Hegner, Anton—M. H., Boston, 21-26.
HELENA, EDITH—Olympia, Rome, Italy, 8-Dec. 1.
Henderson and Ross—Keith's, Phila., 21-26.
Hennings, Lewis and Hennings—Casto, Lowell, 21-26.
Hera, Charles—Keith's, Baltimore, 21-26.
Herbert and Willing—Lyric, Lincoln, Neb., 28-Dec. 3.
Herrmann, Adelaide—Richmond, North Adams, Mass., 21-26, Empire, Pittsburgh 28-Dec. 3.
Hilliard, Robert—Grand, Indianapolis, 21-26.
Hill and Sylviany—Poli's, Waterbury, Conn., 28-Dec. 3.
Hoch and Elton—Poli's, New Haven, 21-26.
Hoey, Johnnie—Empire, Hoboken, N. J., 21-26.
Hogan Brothers—Howard, Boston, 21-26.
Holcombe, Curtis and Webb—Chase's, Washington, 21-26.
Hoopers, The—Hippodrome, London, Eng., 21-Jan. 14.
Houdini, Harry—Tivoli, Newcastle-on-Tyne, 21-Dec. 3.
Howard and Bland—Keith's, Pittsburgh, 21-26, Chase's, Washington, 28-Dec. 3.
Howard Emerson and Curtis—C. O. H., Chicago, 21-26.
Howard Brothers—Poli's, Springfield, Mass., 21-26.
Howard's Dogs and Ponies—Orpheum, Denver, 21-26.
Howe and Scott—Haymarket, Chicago, 21-26.
Howley and Leslie—Olympic, Chicago, 21-26.
Huegel Brothers—Lyceum, San Francisco, 21-26.
Hume, Ross and Lewis—Empire, Plymouth, 21-26, Empire, Bristol, 28-Dec. 3.
Humes and Lewis—Howard, Boston, 21-26.
Hyde and Heath—Palace, Salida, Col., 21-26, Salt Lake City 28-Dec. 3.
Ingersolls and Taylor—G. O. H., Pittsburgh, 21-26.
Ims and Murphy—Yale's, Kansas City, 21-26.
Irish, Annie—Temple, Detroit, 20-26.
Italian Trio—H. and S., N. Y., 21-26.
Irving, Isabelle—Proctor's 5th Ave, 21-26.
Jacob and Van Lyle—Keith's, Philadelphia, 21-26.
Jennings and Jewell—Auditorium, Cedar Rapids, 21-26.
Jennings and Renfew—Star, Hamilton, 21-26.
Johnson and Wells—Orpheum, San Francisco, 13-26, Orpheum, Los Angeles, 28-Dec. 10.
Johnson and Dean—Central, Dresden, Germany, 21-30, Liebech's, Breslau, Dec. 1-31.
Johnson, C. E.—Howard, Boston, 21-26.
Jones, Irving—Olympic, Chicago, 21-26.
JOHNSONS, MUSICAL—Tivoli, New South Wales—indefinite.
Joscarrys, Three—Poli's, Bridgeport, Conn., 21-26.
Keatoms, Three—Cleveland's, Chicago, 14-26, Temple, Detroit, 28-Dec. 3.
Keene, Mattie—Shea's, Toronto, 21-26.
Keit and Rusik—Proctor's, Albany, 21-26.
Kelcy, Mr. and Mrs. Alfred—Orpheum, New Orleans, 14-26.
Kelly, Walter C.—Hopkins', Louisville, 21-26.
Kenna, Charles—Keith's, Phila., 21-26, G. O. H., Pittsburgh, 28-Dec. 3.
Kennedy and Quatrelli—Keith's, Boston, 21-26.
Kennedy and Rooney—M. H., Boston, 21-26.
Keno, Walsh and Melrose—Bijou, Fall River, 21-26, Columbia, Boston, 28-Dec. 3.
Kenton, Dorothy—Columbia, St. Louis, 21-26.
Kentucky Girls, Two—Crystal, Salt Lake City, 21-26.
Kherns and Cole—Jack's, Chicago, 20-26.
King, Vera—Howard, Boston, 21-26.
Kitamura's Japs—C. O. H., Chicago, 21-26.
Klein and Clifton—Olympic, Chicago, 21-26, Haymarket, Chicago, 28-Dec. 3.
Klein, Otts and Nicholson—Orpheum, Brooklyn, 21-26.
Knox Brothers—Keith's, N. Y., 21-26.
Kurtis' Dogs—Pastor's, N. Y., 21-27.
Lafayette, The Great—Columbia, Cincinnati, 21-26.
Lambert and Pierce—C. O. H., Chicago, 21-26.
La Moines, The—Howard, Boston, 21-26.
Lane, Arthur—G. O. H., Butte, Mont., 21-26.
Langdon, Hardie—Orpheum, Kansas City, 20-26, Orpheum, St. Joseph, 27-Dec. 3.
La Rose, Harry—Olympic, Chicago, 21-26.
Latell, Edwin—Shea's, Buffalo, 21-26.
La Tell Brothers—Keith's, N. Y., 21-26.
Latona, Frank and Jen—Columbia, St. Louis, 21-26.
Lavine and Leonard—Keeney's, Brooklyn, 21-26.
Lavine-Cimarron Trio—H. and B., Brooklyn, 21-26.
La Vine and Waltone—Dockstader's, Wilmington, Del., 21-26.
Lawrence, Al.—Tivoli, Leeds, Eng., 21-26, Pavilion, Newcastle-on-Tyne, 28-Dec. 3.
Le Claire and Bowen—Casto, Fall River, Mass., 21-26.
Lee, Henry—Cook's, Rochester, 28-Dec. 3.
Le Roy and Woodford—Mohawk, Schenectady, 21-26.
Leonard, Gus—Novelty, Fresno, 21-26.
Leonhardt—Crystal, Denver, 21-26.
Leslie, Eddie—Ben's, Escanaba, Mich., 21-26, Bijou, Calumet, 28-Dec. 3.
Lester and Moure—Hopkins', Louisville, 21-26.
Link, Billy—Shea's, Toronto, 21-26.
Littlefield, Marion—Orpheum, St. Joe, 20-26, Orpheum, Kansas City, 27-Dec. 3.
Lloyd, Herbert—Empire, London, Eng., 21-30.
Lovitt, The—Orpheum, Denver, 21-26.
Lucia and Viate—Orpheum, Omaha, 21-26.
Lucier, Mr. and Mrs. Fred—Casto, Lowell, 21-26.
Lukens, Four—Empire, London, Eng., 1-30.
Lutz Brothers—Poli's, Bridgeport, Conn., 21-26.
McAvoy, Dan, and Fifth Avenue Girls—Temple, Detroit, 21-26.
McCrea and Poole—Keith's, N. Y., 21-26.
McGrath Brothers—Proctor's, Newark, N. J., 21-26, Proctor's, Albany, 28-Dec. 3.
McIntyre and Heath—Columbia, St. Louis, 21-26.
McKinley, Mabel—Keith's, Boston, 21-26.
McKinnon and Reed—Empire, Ashtabula, 21-26.
McMahon's Watermelon Girls—H. and B., Brooklyn, 21-26, Victoria, N. Y., 28-Dec. 3.
McNamee—Unique, Bellingham, 21-26.
McVey, Hugh—Howard, Boston, 21-26.
McWatters-Tyson Co.—Proctor's 23d St., 21-26.
Macart's Monkeys—Scala, Antwerp, Belgium, 1-30.
Macdonald, James F.—Circle, N. Y., 21-27, Orpheum, Brooklyn, 28-Dec. 3.
Maddox and Prouty—Howard, Boston, 21-26.
Macks, The Two—Bijou, Oshkosh, Wis., 21-26.
Maguire, Nellie—Pastor's, N. Y., 21-27.
Majestic Musical Four—Francais, Montreal, 21-26.
Mansfield-Wilbur Co.—H. and B., Brooklyn, 21-26, H. and S., N. Y., 28-Dec. 3.
Marinellas, The—Keith's, Providence, 21-26.
Marion and Deane—Cleveland's, Chicago, 21-26.
Martin and Ridgeway—Howard, Boston, 21-26.
Martini and Maxmillian—Victoria, N. Y., 21-26.
Mathews and Ashley—Shea's, Toronto, 21-26.
Mathews and Harris—Circle, N. Y., 21-26.
Mathieus, The—Olympic, Chicago, 21-26.
May and Albaugh—C. O. H., Chicago, 21-26.
Melani Trio—G. O. H., Pittsburgh, 21-26.
Melich, Albertina—Orpheum, Omaha, 20-26.
MEREDITH SISTERS—Orpheum, Brooklyn, 21-26.
Merrill, Charles—C. O. H., Chicago, 21-26.
Merrills, The—H. and S., N. Y., 21-26.
Merritt, Hal—Proctor's 23d St., 21-26.
Messenger Boys' Trio—Victoria, N. Y., 21-26.
Middleton, The—Arcade, Toledo, 20-26.
Midgely and Carlisle—Trent, Trenton, N. J., 21-26.
Miles and Raymond—H. and S., N. Y., 21-27.
Millard, Laura—Keith's, Baltimore, 21-26.
Mills and Morris—Keith's, N. Y., 21-26, Keith's, Boston, 28-Dec. 3.
Millward, Jessie—Cook's, Rochester, N. Y., 21-26, Keeney's, Brooklyn, 28-Dec. 3.
Minor and Galbreth—Unique, Minneapolis, 21-26, Bijou, Eau Claire, 28-Dec. 3.
Mitchell and Love—Columbia, St. Louis, 21-26.
Mitchell and Marron—Pastor's, N. Y., 21-27.
Mitchells, Four—Haymarket, Chicago, 21-26.
Monroe, Mack and Lawrence—Poli's, Springfield, Mass., 21-27, Poli's, New Haven, Conn., 28-Dec. 3.
Moore and Littlefield—Orpheum, Utica, N. Y., 21-26, Empire, Hoboken, N. J., 28-Dec. 3.
Morris, Joe—Proctor's, Newark, 21-26.
Morris, May— Casto, Fall River, Mass., 21-26.
Morrisy and Rich—Howard, Boston, 21-26.
Mortons, Four—H. and S., N. Y., 21-26.
Mosher's Bull Terriers—Watson's, Brooklyn, 21-26.
MOTOGIRL, LA CREATRICE—Wintergarten, Berlin, Oct. 1-Nov. 30, Levermore Tour, Eng., Dec. 1-31.
Mouliere Sisters—Keith's, N. Y., 21-27.
Mowats, Five—Keith's, N. Y., 21-26.
Mudge, Eva—Orpheum, Omaha, 21-26, Orpheum, Kansas City, 28-Dec. 3.
Murphy and Andrews—Edison, Seattle, 21-26.
Murphy and Francis—Keith's, Phila., 21-26.
Murphy and Nichols—Keith's, Providence, 21-26, Keith's, Baltimore, 28-Dec. 3.
Murphy and Willard—Orpheum, Omaha, 28-Dec. 3.
Murphy, Mr. and Mrs. Mark—Orpheum, San Francisco, 13-26, Orpheum, Los Angeles, 27-Dec. 10.
Murray, Edith—Arcade, Toledo, 20-26.
Murray, Thomas—Yale's, Kansas City, 21-26.
Musketeers, Four—Columbia, Cincinnati, 21-26.
Navajo Girls—Orpheum, Los Angeles, 20-Dec. 10.
Nelson Family—Arcade, Toledo, 20-26.
Nelson-Farnum Troupe—C. O. H., Chicago, 21-26.
Newell and Niblo—Park, Worcester, Mass., 21-26, Temple, Detroit, 28-Dec. 3.
New York Comedy Four—Palace, Boston, 21-26, Dewey, N. Y., 28-Dec. 3.
NIBLO, FRED—Trent, Trenton, 21-26, Circle, N. Y., 28-Dec. 3.
Nicander, Edwin—Keith's, Providence, 21-26.
Nichols Sisters—Keith's, Baltimore, 21-26.
Nobles, Milton and Dolly—Maryland, Baltimore, 21-26.
Nohrens, The—Keith's, Boston, 21-26.
Nome, Robert—Orpheum, St. Joseph, 20-26, Orpheum, Minneapolis, 27-Dec. 3.
Norman, Mary—Orpheum, Minneapolis, 20-26, Orpheum, Denver, 27-Dec. 3.
Norton and Nicholson—Proctor's, Albany, 21-26, Orpheum, Utica, 28-Dec. 3.
Norworth, Jack—Shea's, Buffalo, 21-26.
Nugent, J. C.—Poli's, New Haven, Conn., 21-26, Poli's, Springfield, Mass., 28-Dec. 3.
Obersteirer Tyroleans—Cleveland's, Chicago, 21-26.
O'Brien and Havel—Circle, N. Y., 21-26.
Olive, Mlle.—Portland, Portland, Me., 21-26.
Olopas, Les—Olympic, Chicago, 21-26.
Orletta and Taylor—Pastor's, N. Y., 21-26.
ONRI, ADELE PURVIS—Toledo, 21-26, Cleveland, 28-Dec. 3.
Orpheus Comedy Four—Poli's, New Haven, Conn., 21-26.
Owen and Sunliff—9th and Arch, Phila., 21-26.
Palaro Brothers—Vaudeville, London, Can., 21-26.
Palotta, Grace—Columbia, St. Louis, 21-26.
Pantzer Trio—H. and B., Brooklyn, 21-26.
Pascoe and Wilcox—Worcester, Mass., 28-Dec. 3.
Pelot, Fred and Annie—Haymarket, Chicago, 21-26.
Petching Brothers—Orpheum, Los Angeles, 21-26.
Pewitt—Shea's, Buffalo, 21-26.
Pices, Two—Keeney's, Brooklyn, 28-Dec. 3.
Polk and Kollins—Cook's, Rochester, N. Y., 21-26.
Pierce and Maize—G. O. H., Pittsburgh, 21-26, Olympic, Chicago, 28-Dec. 3.
Potter and Harwood—Trent, Trenton, N. J., 21-26.
Poulton and [illegible]—Temple, Detroit, 21-26.
Powell's Marvels—Keith's, Phila., 21-26.
Powers and Free—Keith's, Boston, 21-26.
Powers Brothers—Grand, Grand Rapids, Mich., 21-26.
Prevost and Prevost—[illegible] Y., 21

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Will M. Cressy and Blanche Dayne, who made hit last week at the Chicago Opera House in Cressy's new sketch, Town Hall, To Night, are headliners with the same sketch at the Olympic this week. Others are Harry La Rose and company, Belle Carmen Troupe, Les Diopas, Talbot and Rooney and Irving Jones.—Haymarket: White and Simms, Rooney's Urchins, Trelear, Howard and Scott, Charles L. Fletcher, Four Mitchells, Selma Braatz and Rio Brothers.—Hyde and Behman's: Henry Dixey, Dollar Troupe, George H. Wood, the Rossows, Luigi Del Oro, Blockson and Burns, Frank Bush and Lewis Smith and Cook, Scott and Johnson.—Chicago Opera House: Olive May and J. [illegible], Jr., Joe Howard, Ida Emerson and Alice Gaston, Stamm's dogs, Rooney and Bent, Eleanor Falk, Billy Carter, and Nelson-Farnum Troupe.—Cleveland's: Oberstelrer Tyroleans, Grand Opera Trio, Three Keatons, Aerial Smiths, Torcat and D'Aliza, Marion and Deane, and Jules and Ella Garrison.—Folly: Al Reeves co.—Trocadero: Fay Foster co.—Sam Jack's: Stock burlesque.

—Items: Hits were made at the C. O. H. last week by the Mitchells and Empire Comedy Four. Kitty Cheatham's songs were finely sung, but too delicately artistic for Western vaudeville.—Hits were made at the Haymarket by Axtell and Early, Clarice Vance with her coon songs, Urbani and Son, McIntyre and Heath, and Smirl and Kessner.—Zelma Rawlston was a bright feature of the Olympic bill.—The secret of F. F. Proctor's visit to Chicago recently is out. Archie Ellis, Hyde and Behman's affable manager here, says Mr. Proctor partly arranged for a big Eastern vaudeville combination circuit, which will offer seventeen consecutive weeks in New York, Brooklyn, Philadelphia, Baltimore, Pittsburgh, Chicago and other cities, with return dates, making virtually a full season. It's to be chiefly a Proctor-Hyde-Behman combination, including all of the Proctor houses in New York, whether occupied by stock cos. now or not, and the new Hyde and Behman house in Pittsburgh. This will make the former Iroquois here finally and irrevocably a vaudeville house, and Mr. Ellis denies with emphasis that it will ever revert to the drama. Mr. Ellis hinted strongly that the new Eastern vaudeville combination and the existing Western vaudeville association (Orpheum etc.) might join hands and provide that long-desired cross-continent circuit. Jo Paige Smith is to represent the new East combination in Europe, whence the best acts by the score are to be started this way. Mr. Proctor went away in a very sanguine state of mind, said Mr. Ellis. O. L. COLBURN.

BOSTON, MASS.—Mary Sanders is the bright and shining light of the bill at Music Hall, appearing in Cinders. This favorite, until recently at the Castle Square, has the support of Thomas B. Emery. Anton Hegner, who has been a cello solist with the Symphony Orchestra; Smith and Campbell, Bloom and Cooper, Helene Gerard, Kennedy and Rooney, Welch-Montrose Troupe, and Ritchie Duo, and the views are also here.—Mabel McKinley leads the bill at Keith's. Others are: Nora Bayes, Girard and Gardner, Ryan and Richfield, Mr. and Mrs. Allison, Harper, Desmond, Bailey and Robinson, Les Dahlias, Gus Williams, Clifford and Burke, Kennedy and Quatrelli, Carlo's dogs, Powers and Freed, Francis Gerard, and the Hohrens, and pictures.—Pousse-Cafe is the bill at the Columbia Music Hall. Olio includes Duffe-Redcay Troupe, Teddy Simonds and co., McIntyre and Primrose, Cole and Warner, Hoyt and Burke, and Bertie Reynolds.—Bedini and Arthur are leaders at the Howard Athenaeum. The list includes St. Felix Sisters, Maddox and Prouty, Morrisey and Rich, Vera King, Seymour and May, Martin and Ridgway, the La Moines, Hogan Brothers, Charlotte Stammers, C. E. Johnson, Humes and Lewis, Hugh McVey, and John Walsh.—At the Lyceum the World Beaters include Juggling Breens, the Nudos, Burnette and Weyerson, and Bohannon and Corey.—At the Palace the Cherry Blossoms co. is holding forth.—At Austin and Stone's are Kitty Hart, Benedict and Powell, Owen and Sunlin, Vera Hart, the Four Marshes, Murphy and Ferguson, Lottie West Symonds, Adelene and Raillier, Zarfretta and Mansfield, Harry and Sadie Daly. JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre has Della Fox, Barrows-Lancaster co., Powell's manikins, Charles Kenna, St. Onge Brothers, Moullere Sisters, Lew Hawkins, Snyder and Buckley, Murphy and Francis, Henderson and Ross, Jacobs and Van Tyle, Van Fossen and McCauley, St. John and Le Fevre, Bellman and Moore, biograph.—Bon Ton (late Star), managed by John G. Jermon, is succeeding with continuous vaudeville. Bill 21-26 is Chick, the Norrises, Caroline Richings, Elita Trio, the Plottis, Rice Trio.—At the Trocadero Vanity Fair co. holds sway. Big business.—The Lyceum presents Fulton's Jolly Grass Widows, Charles Burkhardt, Carlton and Terre, and others. Business always large. Gay Masqueraders 28.—Empire (Frankfort) 21-26: The Hollands, the Inmans, Topsy Turvey Trio, Mannie Forepaugh, Ronaldo Trio, Millership Sisters, Mons. Herbert, Allen and La Mar, Gorges and Mann.—Arch Street Museum shows a new magician, billed as Prof. S. Hermann; Mr. and Mrs. Van, May Bryant, San Boydell, Owen and Sunliff, Tanna, and Chicago Comedy Quartette. Business continues large. S. FERNBERGER.

SAN FRANCISCO, CAL.—Orpheum week 6-13: John T. Kelly and co., Navajo Girls, Canfield and Carlton, Reed and Shaw, Misses Delmore, Halley and Meahan, Watson, Hutchings and Edwards, and pictures.—At the Chutes: Petching Brothers, Samson and Zaccho, Huegel Brothers, Hugh MacCormack, Robinson and Jones, and Mabel Lamson.—Lyceum: 7-14: Karl and De Elmer, Holmes and Deane, Rance Smith, Jennie Bentley, Mr. and Mrs. J. T. Chick, Charles Richards.—Fischer's Theatre opened as a vaudeville house 7-14 most auspiciously, and Manager Sam Friedlander has added another to his record of successful openings. The house has done a tremendous business this week, giving three performances a day. The performers are Behan, Mascotte and Behan, Twin Brothers, Kins-ners, Edward De Moss, Lone Starr Harry, and Blanche Erwin, Clinton Montgomery, Sanford Arlington, Orrin MacKnight, and the World Famous Austrian Girls.—Item: Efforts are being made to combine all the Western popular priced vaudeville houses with the Eastern houses, so as to make a transcontinental circuit, giving performers fifty-two weeks steady work. S. H. Friedlander will in all probability be the Eastern representative. OSCAR SIDNEY FRANK.

DENVER, COL.—Orpheum: Best bill of the season 7-12. Valerie Bergere was captivating in His Japanese Wife. Mr. and Mrs. Sidney Drew, De Witt, Burns and Torrance, Tyce and Jermon, Borani and Nevaro, the Tobins, and Felix and Barry scored. Week 14: Valerie Bergere and co., Hickey and Nelson, Ollie Young and Brother, Le Roy and Ricci, Clement de Lion, Murphy and Willard, Julius Tannen.—The continuous houses are crowded. The Novelty offers week 13: Wise and Milton, King and Bailey, Kelly and Bertha, Carpenter and White, Louie Brothers, and Ernest Fisher.—Crystal: Hart and Dillon, the Edwards, Two Hobbs, Summers and Winters, Lottie Bridewell, and Henry Beaumont.—The Lyric has arranged to book through the Grauman Vaudeville Circuit of the Pacific Coast. They are offering Hadley and Archer, the Lacollas, American Japs, Young and Brook, John Farrey, and others. MARY ALKIRE BELL.

KANSAS CITY, MO.—The Orpheum had its usual attractive bill week 13-19 and business continues at the S. R. O. gait. Eva Williams and Jac Turner in Skinny's Finish easily won the honors. The Melrose Troupe, Phyllis Allen, Vernon, Ford Sisters, James and Bonnie Farley, and Robert Nome were well received. For 20-26: Mr. and Mrs. Howard Truesdell, Tobin Sisters, Charles Weston, Two Pucks, Hammond and Forrester, Louisa Agoust, Hardie Langdon and co., and Williams and Tucker.—The bill at Yale's 13-19 was entertaining. Vernelo and co., Klein and Klein, Rice and Morris, Sadie Hart, Rowena and Thomas Murray were all well received. For 20-26: Ims and Murphy, the Floods, the Bernsteins, Barney First, and Thomas Murray.—The New City Sports co. were at the Century 13-19 to fair business. The Rose Hill co. 20-26. D. KEEDY CAMPBELL.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): Business continued large 14-19. Week 21-26: Murphy and Nichols and co., Edwin Nicander, Sydney Deane and co., Singer's monkeys, Fulgora, Wilton Brothers, Gardner and Vincent, Golden Gate Quintette, Ada Arnoldson, the Chamberlins, Earl and Wilson, Cunningham and Lord, the Marinellas, and biograph.—Westminster (George H. Batcheller, mgr.): Large houses 14-19 saw the World Beaters. Runaway Girls 21-26.—Park Music Hall: Fiddle-Dee-Dee 14-19. Excellent olio by the Salvaggis, Barr and Evans, Kimball and Donovan, Corona and Maude, Mattie Lockett, Three Florence Sisters, and Fowler and Dunn. Business fair. Tiddle-De-Winks 21-26. HOWARD C. RIPLEY.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): William Ingersoll and Eva Taylor made their deubt together this afternoon in Imaginary Madness and were given a cordial reception. The Ten Ichi Troupe, Joe Flynn, Howard and Bland, Yankee Comedy Four, Fitzgerald, Pierce and Maizee, Rice and Prevost, Melani Trio, Violet Dale, Four Avalos, Rice Brothers, Radie Furman, and the kinetograph formed an entertaining bill. Business very large.—Star (Keystone Amusement Co., mgrs.) offers its usual bill of four numbers and the pictures.—Academy (Harry Williams, Jr., mgr.): Scribner's Morning Glories, headed by Clarence Wilbur, 21-26. ALBERT S. L. HEWES.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Fulton's Grass Widows was the attraction 14-19 to large patronage. Dainty Duchess 21-26.—Items: Joseph Madden, of Madden and Joss, members of the Utopians, and living in this city, was compelled to leave the co. in Reading, Pa., 9 on account of rheumatism. He expects to rejoin in New York 21.—George Dollinger, formerly leader of the old Opera House here, is now the competent leader of the Jolly Grass Widows. He met many old friends here. WALTER C. SMITH.

ALBANY, N. Y.—Proctor's (Howard Graham, mgr.): Week 14-19: Girl With Auburn Hair, Georgie Wilson, Marco Twins, Kelly and Ashby, Mabel and Florence, Breakeale co., Barto and Lafferty, Adele and Francis, and pictures. Week 21-26: Stephen Gratton co.—Gaiety (Mrs. Agnes Barry, mgr.): Cherry Blossom 10-12. Runaway Girls 14-16. Thoroughbreds 17-19. Americans 21-23. Bohemians 24-26.—Items: Mr. and Mrs. Proctor are spending a few days here on their return from St. Louis and Chicago.—Tierney Brothers and Ed Coxe, Albany boys, have joined Primrose Minstrels. CHARLES N. PHELPS.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.; J. H. Docking, local mgr.): Week 14-19: The Yoscarys, Ford and Wilson, Smith and Fuller, Gardner Children, Emmett and Mortland, Cliff Gordan, and Two Macks. Week 21-26: Hoch Elton and co., Wilson and Heloise, Aurie Dagwell, J. C. Nugent and co., Allene's monkeys, Allan Shaw, Mlle. Amoras, and Millie Gardner.—Item: The main office at the Wonderland is being enlarged and refinished. Largest business in the history of the house. JANE MARLIN.

ST. LOUIS, MO.—The Columbia offers week 21 McIntyre and Heath, Spessardi's bears, Grace Palotta, Urbani and Son, Frank and Jen Latona, Clarice Vance, Smirl and Kessner, Probst, Mitchell and Love, Ventello and Nina, Herbert De Veau, and Dorothy Kenton. Capacity always.—The Standard has The Merry Maidens, with the Flying Rathbuns and others.—The Globe has Harry Fern, Fairmont Sisters, Ferry, Myrtle Franks, Metropolitan Trio, John Lovely, and Lulu Kesselman. J. A. NORTON.

WASHINGTON, D. C.—The programme presented by Manager Chase week 21-28 introduces the Basque Quartette, Holcombe, Curtis and Webb, the Gleesons, Stuart Barnes, Zeno, Carl and Zeno, Foster's dog, and Earle and Earle. Week 28: Fadette's Woman's Orchestra and Edmund Day.—The Tiger Lillies are at Kernan's Lyceum, with La Veen and Cross, Jules Bennett, Olga Orloff, Julia Natus, and others. Rice and Barton's co. 28. JOHN T. WARDE.

CINCINNATI, O.—Byron Douglass, long a favorite with the Pike Stock co. here, received an ovation at the Columbia 13-19, when he appeared in The Cowboy and the Lord. Others were Walter C. Kelley in a clever monologue, Waterbury Brothers and Tenney, Powers Brothers, Foy and Clark, Rogers and Talbot, Flora Adler, and the Josslyn Trio.—People's had Weber's Parisian Widows 13-19. Satisfactory performances to good business. H. A. SUTTON.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; Louis Kilby, mgr.): Large patronage week 14 greeted Aerial Shaws, Willie Gardner, J. C. Nugent and co., Aurie Dagwell, Bailey and Madison, Josephine Gassman, and Riccobono's horses.—Item: Treasurer Curtis, of Poli's who has won quite a reputation as a legerdermain artist and is known professionally as Korona, contemplates soon going on the road again. He has added a trained dog to his act. A. DUMONT.

TOLEDO, O.—The Arcade bill week 13-19 was good. Spadoni's work was wonderful. Milton and Dollie Nobles in The Days of '49 were very clever. Walter Stanton and Tina Corri took well. Lillian Hoerloin, a gifted soprano, whose home is in Toledo, was accorded a hearty reception. Alexander and Kerr and Ascot and Eddie scored. Business good. C. M. EDSON.

NEWARK, N. J.—Proctor's: Large audiences witnessed an excellent programme 14-19, including Edward Harrigan and co., Frank Bush, McWatters-Tyson co., Norton and Nicholson, Ritchie Duo, Greene and Werner, Bertie Fowler, Dan J. Harrington, and the motion pictures.—Waldmann's: The Moonlight Maids drew large audiences 14-19. Utopians 21-26. FREDERIC T. MARSH.

BALTIMORE, MD.—Milton and Dollie Nobles head the bill at the Maryland in The Days of '49. Appearing also are Harry Gilfoil, Nichols Sisters, Lotta Gladstone, Prosper Troupe, Charles Hera, Laura Millard, Trask and Golden, and the biograph.—Rice and Barton's co. is at the Monumental. HAROLD RUTLEDGE.

OMAHA, NEB.—At the Creighton Orpheum week 13: Hammond and Forrester, Night in Venice Trio, Two Pucks, Mr. and Mrs. Truesdell, Boston Brothers, Whangdoodle Comedy Four, Howard's ponies. Week 20: Zancigs, Felix and Barry, Albertina Melich, Vernon, Lucia and Viate, Ford Sisters, Rosa Lee Tyler. J. R. RINGWALT.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): On the bill 7-13 were the Three Dumonds, who are always welcome; Harvey Comedy co., Sullivan and Pasquelena, Owely and Randall, Ethel Whitesides, Sinon and Paris, Josephine De Witt, and Techow's cats. DON W. CARLTON.

CLEVELAND, O.—Keith's (L. M. Eirick, mgr.): The bill 21-26 includes Mr. and Mrs. Gardner Crane, Willy Zimmerman, Helen Reimer, and Bright Brothers.—Rose Sydell's London Belles co. is the attraction at the Star 21-26. WILLIAM CRASTON.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): Cracker Jacks gave the best performance of the season 13-19. Rentz-Santley co. 20-26. CLAUDE L. N. NORRIE.

SPRINGFIELD, MASS.—Manager Poli's Springfield house opened 7 with great eclat. It is a beautiful house, and not a feature of the old Grand remains inside. Business was large at the opening and has continued so. Floral offerings in profusion decorated the lobby. The Mayor and Aldermen occupied boxes. The bill had two very strong features in Carleton Macy and Maude Edna Hall, and the Three Yoscarrys. The Huntings and Empire City Quartette stood close to the headliners. Bill week 14 was headed by Robert Hilliard and Hill and Silvani. Joe and Nellie Doner, George W. Day, Martini and Maximilian, Mitchell and Marron, Garson, and others rounded out the bill.—The Nelson, with week stands of burlesque, had the New York Stars 7-12, with a snapping bill. Cherry Blossoms 14-19 are followed by The Thoroughbreds 21-26.—Item: The Lelliotts and other New York Star performers were guests at the Raymond Hotel, which had an early morning fire 7. The longest Lelliott was going to hang his legs out the window and let the others slide down to the ground, when the firemen came. No one was damaged, though some hurried out in even less than burlesque costume.

MONTREAL, CAN.—Theatre Francais (Sparrow Amusement Co., mgrs.): The Thoroughbreds opened to good business 9. Tim Healy, Clausen Sisters, and La Tosca are among the chief features. Washburn and Flynn were also popular. The Francais opened its career as a music hall 14 with a production of Whoop De Doo and a strong vaudeville bill. Allowing for the few rough edges of an opening performance, the bill was very satisfactory. Fred Zobedie, Mlle. Ninon, Keno, Welsh and Melrose scored. The principal parts in Whoop De Doo were taken by Joe Fields, Al H. Lang, Frank Manning, Toby Lyons, Gracelyn Whitehouse, and Kitty Bingham. The chorus was large, pretty and well drilled. Taken altogether, the opening was a success. The popular Fred Howarth is local manager of the Francais.

FALL RIVER, MASS.—Casto (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): The eighth regular season opened 14 and business was large. Bill: Tom Armstrong, Smith and Smith, Vern and O'Brien, and Dolan and Lenharr. Week 21-26: V. P. Woodward, Robert Henry Hodge and co., W. S. Harvey, Adeline Francis, Fields and Hanson, Elliott and Neff, Gorman and Mooney.—Sheedy's (D. R. Buffington, mgr.): Week 14-19: Anger and Hanley, Mae Lawerance, Smith and Harris, Daily Sisters, and Ida McIntyre. Attendance good. Week 21-26: Henry T. Waite, Hartford and Davis, Mae Russell, May Morris, and Adams and Mack.—Items: Tom Armstrong made his first appearance in this country at the Casto 14, coming from Australia. His act, of the London Coster type, went well.—Dolan and Lenharr presented for the first time on any stage their new sketch, A First-Class Jail.—Rich's Theatre will not be opened this season.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): Julia Kingsley and co. headed a good bill 7-12 to good houses. Others were Inness and Ryan, Gorman and Mooney, Village Choir, Yamamoto Brothers, Bert Lennon, Mary Madden, and biograph. Week 14-19: Woodford's animals, Mooney and Holbein, Nichols and Croix, Hennings, Lewis and Hennings, Mr. and Mrs. Fred Lucier, Harry Brown, Emelie Benner, and Bush-Devere Trio. Business and performance good.—Colonial (Weber and Rush, mgrs.): Opened with vaudeville 14, giving a fine performance to large houses. In the bill were Wormwood's dogs and monkeys, Fred Niblo, Ford and Dot West, O'Brien and Havel, Zeno, Carl and Zeno, Deltorelli and Glissando, Nellie Florede, and the vitagraph.

PEORIA, ILL.—Main Street (E. J. Churchill, mgr.): Week 13-20: Lansing, Peter J. Smith, Inez Wade, Roland Travers, Schuyler Sisters, Antrim and Peters. Packed houses. Week 20-27: Merritt and Rozella, Herbert and Willing, Abas-Ben-Omor, Lizzie Weller, Arthur Stuart, Peter J. Smith.—Weast (C. F. Bartson, mgr.): Week 14-21: Le Marie and Le Marie, Shields and Paul, the Patricolas, Emerson and Omega, Howard and Linder. Good attendance.—Jacobs' (A. F. Jacobs, prop.): Week 14-21: Salora, Aloz and Zola, and Wheeler and Hall; pleasing good crowds.

SCRANTON, PA.—Star (Alf. G. Herrington, mgr.): Moonlight Maids 3-5; excellent performance; big business. Rice and Barton 7-9; S. R. O.; strong attraction. Utopians 10-12. Vanity Fair 14-16. Brigadiers 17-19. Masqueraders 21-23. Trocaderos 24-26.—Lyceum (A. J. Duffy, mgr.): Bernstein's Vaudeville co. 14, 15; poor business; mediocre co. Francesca, Redding and co., James B. Donovan, Greene and Greene, Albene and La Brant, Fisher and Johnston, Clark and Florette, Robinson and Grant, and the kinetograph.—Item: Bernstein's Vaudeville co. was stranded here 15. Co. returned to New York.

ST. JOSEPH, MO.—Orpheum (John S. Burke, mgr.): Week 6-12: Mr. and Mrs. Alfred Kelcey made a decided hit. Others were Hoey and Lee, Phyllis Allen, Vernon, Ford Sisters, and Howard's ponies. Week 13-19: The Zancigs, Lewis McCord and co., Avery Strakosch, Frank and Bob, Knight Brothers and Sawtelle, and the Lovitts.—Crystal (J. E. Jackson, mgr.): Week 6-12: Kippy, Klein and Klein, Bonnie Gaylord, Radium Dancers, and Frank J. Groh. Capacity business continues. Week 13-19: The Bernsteins, Frank Groh, Ims and Murphy, Barney First, and the Floods.

SALEM, MASS.—Mechanics' Hall (James E. Moore, mgr.): The following artists pleased good houses Oct. 31-5: Le Roy and Clayton, Irving Jones, H. V. Fitzgerald, Powers and Freed, Radie Furman, Marshall and Loraine, and the Sa-Vans. Week 7-12: Prevost and Prevost, Helen Reimer, Campbell and Caulfield, Van Fossen and McCauley, McRea and Cooke, Carlo and dog, and Marion Manola. 14-19: Ryan and Richfield, May Evans, Golden Gate Quintette, Crowley and Foley, Toledo and Prince, and Gus Williams.

DETROIT, MICH.—The Temple bill 6-12 is headed by Henry Lee. The Grand Opera Trio, Edith Decker, Julio Julian and Sig. Abramhoff, Musical Avalos, Three Jacksons, Four Dunbars, John E. Camp, La Vine Cimaron Trio, Matthews and Ashley, and the kinetograph called forth enthusiastic applause. Week 14-19: Henry E. Dixey and co., Eight Vassar Girls, Rochez's dogs and ponies, Bruno and Russell, R. J. Jose, Polk and Kollins, Bright Brothers, Carlin and Otto. Week 21-27: Annie Irish, Dan McEvoy, Louise Brehany, and others.

PORTLAND, ME.—Theatre (James E. Moore, mgr.): A fair bill week 7, including Ryan and Richfield, Gus Williams, Toledo and Price, Flora Parker, Stanley and Brockman, Powers and Freed, Dill and Ward, and the biograph. Attendance good. For week 14: Charles Bradshaw and co., James J. Morton, Helen Reimer, Clifford and Burke, Adamini and Taylor, the Maginleys, and Carlo's dogs. Week 21: Rose Stahl, Harding and Ah Sid, Raymond and Caverly, Mlle. Olive, Al. H. Burton, May Evans, Crowly and Foley.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallam, res. mgr.): A good bill filled the house week 14-19. Annie Irish was warmly applauded. Others: Flying Dunbars, Jack Norworth, World's Trio, La Vine-Cameron Trio, Mills and Morris, Louise Dresser. Week 21-26: Jessie Millward, Marion Garson, Bruno and Russell, Quigley Brothers, Belle Stone, Polk and Kollins.—Corinthian (Henry C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): Business excellent week 14-19 with the Majestics. Week 21-26: Bon Ton Burlesquers.

MARION, IND.—Crystal (John H. Ammons, mgr.): Week 14-19: Mildred Grover, Irene White, Al. H. Tyrell, Hugh and Bessie Lee, Mr. and Mrs. J. Y. Lewis, Iva Donnette, George and Sophie Allyne, and Irene White. 21-26: Large audiences.—Brook (John Buskey, mgr.): Beeson and Atherton, Edyth Shaw, Eugene Henny, Sisters Chatham, Harry Burns, and Miss Beeson 14-19 opened to good business. Local management has been changed and good acts will be booked.

DES MOINES, IA.—Item: We are to have a vaudeville house, opening 21, under the management of C. W. Buchanan. The house is 22 x 132 feet; seating capacity 500; it will open at 2.30 and close at 11 P.M., giving six acts at each performance. It will be called the Bijou. Booked for opening week: Forrest and Forrest, Bissonette and Newland, Whelan and Phelps, Collins and Keen, illustrated songs and moving pictures.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): The attendance at this house continues satisfactory and the bill is fair. The features are Harry La Rose co., Agoust and Weston, Musical Goolmans, Paul Barnes, Marion Littlefield, Klein and Clifton, Webb's seals, and the views. Week 14-20: Dorothy Russell, Mr. and Mrs. Kelcy, Trovolo, Burton and Brookes, Elizabeth Murray, Lawson and Namon, Marcus and Sartelle.

ST. JOHN, N. B.—York (Robert D. Hyde, mgr.): Business and performances good 1-5. Week 7-12: Four Breens, Clark and Temple, Cavanaugh and Hamilton, Kimball and Donovan, Kitty Hoffman, Bobby Fields, and Charles E. Edwards. Bill, performance and business fine. Week 14-19: Marvelles, Gregory and Wood, the Helstons, Three Archies, Byron and Blanche, Clarke and Temple. Splendid bill; big business.

MINNEAPOLIS, MINN.—The Orpheum continued its capacity business week 13, presenting Mary Norman, Three Nambos, Sam Elton, the Dillons, Hoey and Lee, Hooker and Davis, and Fagan and Byron.—At the Dewey the High Rollers gave a good performance.—At the Unique Kinzo headed a good bill of six numbers and good business resulted. This new house is very popular.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayliss, mgr.): Big houses 14-19. Week 21-26: Knox Wilson, Wormwood's monkeys, Yamamanto Brothers, Harris and Walters, Ardelle Bayard and co., Wood and Ray, De Macos, and pictures.—Sheedy's (Charles E. Cook, res. mgr.): Fitzgerald, Bohee and Hyers, Henry T. Waite, Marzelle and Gleason, Two Hodges, Mae Russell, and the vitagraph 14-19. Fair business.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): The Watermelon Girls and Minstrel Maids, Prentin Trio, Tourist Trio, Adonis Trio, Three Wilsons, the Rolfes, McMahon and Chappelle, and the Darrows 7-12. Fair business. Eckart and Berg, Holcomb, Curtis and Webb, Stinson and Merton, Raymond and Kurkamp, Humes and Lewis, Paro and Wilson, and the Topsy-Turvey Trio 14-19. Fair business.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): A good bill drew large business week 13-20. Mr. and Mrs. Robyns and co. scored in a new sketch called Shore Folks. Harry Thompson, and Jean Edwards won favor. Week 21-27: Hallen and Fuller, Six Cuttys, Four Rianos, Carlotta Delmar, Lillian Shaw, John Birch, Johnnie Hoey, Hedrix and Prescott.—Item: A skit called The Sidewalks of New York was canceled.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week 14-19: Carter De Haven Sextette, Fitzgibbon-McCoy Trio, O'Brien and Buckley, Orville and Frank, Tom Gillen, Le Roy and Woodford, and V. P. Woodward. Large audiences.—Star (Herbert Albini, mgr.): Week 14-19: Princess Alego and Albini, Bailey Brothers, Nellie Maguire, Charles Johnson, Lisdon and Wilson, and Abe Finklestein, to medium attendance.

WORCESTER, MASS.—Park (P. F. Shea and Alf. T. Wilton, lessees and mgrs.): Hoch, Elton and co. were headliners of a good bill 7-12. Others were Basque Quartette, Murphy and Francis, C. W. Littlefield, Lucia and Viate, Dudley and Chesiyn, Albertina Melich's birds, and kinetograph. Good business. Edwin Keough and co. headed an excellent bill 14-19. Others were Ernest Hogan, Hayes and Healy, Four Rianos, Maddox and Prouty, Francis Gerard, and Virginia Levick. Good houses.

NORTH ADAMS, MASS.—Richmond Theatre (William P. Meade, mgr.): Vaudeville week ending 12 did fine business. Mexican Troubadours, P. F. De Angelis, Mr. and Mrs. Harry Thorne, Florence Sisters, Marshall and Lorraine, Edwin Nicander, and Scott and Johnson scored. Good bill 14-19, including Ellsworth and Burt, the Ushers, the Vedmars, Lillian Shaw, McCree and Poole, Williams and Slater. Vaudeville gives way to King Dodo 21. Bill 22-26 includes Adelaide Herrmann.

WATERBURY, CONN.—The Jacques (Jean Jacques, mgr.): McWatters, Tyson and co., Carl Dammann Troupe, Fields and Hanson, Jack Norworth, Irene Franklin, Allen Shaw, and Willie Gardner 7-12 are pleasing large audiences. Empire City Quartette, Tony Wilson and Heloise, Leuts Brothers, O'Rourke and Burnett, Bellman and Moore, Josephine Amoros, and Will Dockary are filling the house at each performance 14-19.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): The Lafayette Show 14-19 opened to crowded houses. Robert Hilliard and co. 21-26.—New Unique (R. B. Thorbus, prop. and mgr.): Week 14: Donnette and her dog, Melroy Trio, Dawson and Booth, and Jackson and Douglas.—Empire (Charles Zimmerman, mgr.): Fay Foster co. 14-19 to good houses. City Sports 21.

SPRINGFIELD, O.—Orpheum Theatre (Orpheum Theatre Co., mgrs.): Week 7-12: Dorothy Dayne, the Lees, Otto P. Hall, Leonard and Drake, and pictures. Attendance very good. Gus Sun, resident manager of the Orpheum, has been highly praised for the excellent manner in which he has conducted the house. Week 14: Marjorie Barrett, the Malcoms, Otto P. Hall, Charles and Jennie Welsh. Good audiences.

COLORADO SPRINGS, COL.—Empire (William Binford, res. mgr.): Week of Oct. 31, S. R. O., as usual, featuring Koplin, Fowler and Koplin, Nellie Bruce, the Howards, Correl, and the biograph. Week 7-12: Stubblefield Trio, Lowe, Smith and Myers, Brooks and Young, and C. L. Carrell pleased.—Item: Mrs. Stubblefield sustained severe injuries to her nose and shoulders by falling from trapeze 11.

LONDON, CAN.—London Theatre (W. C. Fleming, mgr.): Week 14-19: Parish, Beach and Beach, Racine and Raymond, Flose Foster, Marion and Deane, Don and Mae Gordon, Read and Write, Musical Campbells. Business good. Coming 21-26: Fred C. Stiles, Frank Waldo and co., Palaro Brothers, the Cleodoras, Clark's dogs, Roattino and Stevens, Signor and Signora Francella, the Beldaros.

ATLANTA, GA.—Star (J. B. Thompson, mgr.): Atlantis, fire dancer, and other attractions. Good performances, with average attendance. May Milburn, Phillips Sisters, Grace Milburn, Keeley Sisters, Daisy Lowman, Oakara and Orapetza, Downey and Thomas. Lowman Sisters pleased good audiences 7-12. Same attractions 14-19. Business good.

SPRINGFIELD, ILL.—Gaiety (F. C. Smith, mgr.): Excellent business Oct. 31-6. The following bill gave satisfaction: Walter Beemer, Phillips and Sharp, William Windom, Lillian Theis, Martin and Quigg, Elinore Butler. Week 7-13: Louis Forcat, Three Graces, Canta Day, Racket and Hasard, Martha Bloomingdale, and Merritt and Rozella.

ESCANABA, MICH.—Ben's (Ben Salinsky, mgr.): 7-14: Fred and May Woddell, Jolly Jenaro, and Morton Brothers pleased large houses. Week 14-21: Nebbe and Bordeaux, Hazelett Trio, the Zimmermans. Week 21-28: Eddie Leslie and Mlle. Carrie, the Zimmermans, Orville Pitcher.

MADISON, WIS.—Flom's (Fred Flom, mgr.): Week 7: Carberry and Stanton, Carro and Carro, the Oxuns, Lizzie Weller, polyscope. Pleasing bill, drawing good houses. Week of 14: Majorie Hope, Williams and Mayer, Bartlett and Collins, Dorothy Dayne, Andrew and Field. Business good.

EAU CLAIRE, WIS.—Unique: Mr. and Mrs. Sam Bazile, Chris Meyer and Viola Mason, Raymond Mason, the De Boises, Franklin Fox, and pictures 7-12, pleasing crowded houses. Frank Bell, Brady and Hamilton, Lulu Berlin, and F. W. Fox 14-19 to full houses.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; J. D. Creddle, res. mgr.): A steady measure of success is being continued 14-19 by the Carl Damann Troupe, Alline's monkey, Hoch, Elton and co., C. W. Littlefield, Mason and Frances, Bertha Darrell, Allan and Shaw.

PARK CITY, UTAH.—Family Theatre (J. H. Young, mgr.): Robinsons, Show and Clyfton, and Panylin, the juggler, with illustrated songs and pictures, made up a good bill to good business Oct. 31-5. Silyeno, Mae Kesler, Livingston and Montrose, and the Le Renos pleased good houses week 7.

LA CROSSE, WIS.—Bijou (Sigfried and Rosenthal, mgrs.): This house will be in a circuit of twenty-one theatres and will be opened 21 with the Great Gay, Wilson and Demanville, Frank Hall, the Burroughs, and Clara De Forest.

LEAVENWORTH, KAN.—People's (J. H. Dempsey, mgr.): Week 6: Jennings and Jewell, Tom Hardy, Dick and Effie Guise, and the kinodrome. Business good. Week 13: Kentucky Girl, Kippey, and the Steer's Horn to fine business.

BURLINGTON, IA.—A new vaudeville house, to be called the Garrick Theatre, will be opened here 21. The following are in the bill: Harry and May Howard, Walter Beemer, Grace Kohler, and Charles Evans.

JOPLIN, MO.—Lyric (C. E. Hodkins, mgr.): Benningtons headed the bill week 7-12. Brydon's dogs and Zelleno received much applause. Illustrated songs and pictures pleased. Big business. 14-19: Tom Hardy, Dick and Effie Guise, and Patterson.

STOCKTON, CAL.—Novelty (Alex Kaiser, mgr.): Pleasing bill week 7-13 packing the house twice daily. The new faces are: Stanley and Carlisle, Nell Hillyer, the Prampins, the McCarvers, and Van Gofre and Cotrely.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Week 7: Muldoon's Birthday, Bardsley Brothers, the Marquands, Barbeau Children, George and Sophie Allyn, Charles Webster and Mat Bennie, Dolly Falardeau, Dan Lacy, and John Earle.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Rice and Barton's co. 10-12. Good performance; houses large. Brigadiers 14-16. Performance and houses good.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill 14-19: Seeker, Wilkes and co., Jack Brown, Lillian Wright, Laura Adelene, May Neilson, Laura Martuere and James D. Proudlove. Large business.

PATERSON, N. J.—Bijou (J. H. Rowley, mgr.): Bowery Burlesquers 12-17 to good houses. Billy Watson made a hit. Balance of co. good. Moonlight Maids 21-26.

TRENTON, N. J.—Trent (Edward Renton, mgr.): Week 21: Fadettes' Orchestra, Fred Niblo, Four Boises, Brandlow and Wiley, Potter and Hartwell, Midgley and Carlisle.

LOWELL, MASS.—Casto (Al. Haynes, mgr.): Week 14: Julia Kingsley and co., Irmiss and Ryan, Gorman and Mooney, Village Choir, Yamamaoto Brothers, Burt Lennon, Mary Madden.

WALLA WALLA, WASH.—La Vern's Park (Vern La Vern, mgr.): Week Oct. 31-5, good business. Bill included Casher and Hays, J. O. Wise, Hales and Conor, Ida

CORRESPONDENCE

(*Continued from page 7.*)

tail; magnificent work; enthusiastically applauded. Emilio De Gogorza (concert) 21. Chauncey Olcott 22. Prince of Pilsen 24, 25. J. W. CARRUTHERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Richard Carle by original methods highly amused large house in The Tenderfoot 10. Creston Clarke 16. Cupid and Co. 19. Primrose's Minstrels 21. Isle of Spice 22. Victor's Band 23. Chauncey Olcott 24. Paula Edwardes 25. Prince of Pilsen 26.==GRAND OPERA HOUSE (C. H. Plummer, mgr.): Charity Nurse drew well 10-12; capable co. Lights of Home pleased good houses 14-16. An American Gentleman 17-19. Wedded and Parted 21-23. Way of the Transgressor 24-26.==BASTABLE THEATRE (H. A. Hurtig, mgr.): Volunteer Organist well performed to good audiences 14-16. Russell Brothers 17-19. Heart of Maryland 21-23. The Missourians 24-26.
E. A. BRIDGMAN.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): George W. Monroe in Mrs. Mac the Mayor 10-12; full houses; play and co. well received. The Middleman 14, 15; drew well. Louis J. Russell's careful portrayal of leading role was truly artistic. The Other Girl 16 pleased large audience; co. exceptionally strong; performance a hit. Fatal Wedding 17-19. Madame Schumann-Heink 21. Volunteer Organist 22, 23. Primrose's Minstrels 24.==EMPIRE THEATRE (H. R. Jacobs, mgr.): Human Hearts 10-12 pleased large audiences. A Game of Hearts 14-16; good houses. A Struggle for Gold 17-19. Russell Brothers 21-23. From Rags to Riches 24-26.
C. N. PHELPS.

SCHENECTADY. — VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Why Girls Leave Home drew well 7. The Missourians pleased large house 8. On Thanksgiving Day delighted large audience 9. Girl from Kay's 10 failed to give entire satisfaction to S. R. O. Excellent co. in Monsieur Beaucaire 11 to large and delighted audience. Tenderfoot 12; S. R. O.; pleased. Charles K. Champlin's Stock co. 14-19 (except 18) opened with The Runaway Wife to good business. Other Girl 18.==ITEM: Boston Symphony Orchestra drew large number of local musical people to Troy 14. GEORGE C. MOON.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Baroness Fiddlesticks, musical comedy, presented for first time on any stage 5 to S. R. O.; music good; book rather weak and lacking in comedy; characters miscast; local critics do not predict success for venture in its present condition. Myrkle-Harder co. in Slave Girl. At Risk of His Life, Girl from the West, Silver Dagger, Child Stealer, A Quaker Tragedy, Lost on the Pacific, Fisherman's Daughter 7-12; excellent business. Mildred Holland in Triumph of an Empress 14 pleased large house. William Bramwell in Captain Barrington 16; two good audiences; heartily welcomed by his fellow townsmen. Creston Clarke 17. Our New Minister 18, 19. The Other Girl 21. Mrs. Gilbert 22. Girls Will Be Girls 23. Daniel Sully 24.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): Theodore Hamilton in Missourians 11 pleased medium house. Creston Clarke in Monsieur Beaucaire 12; one of most delightful performances of season. Other Girl 17. Mrs. Gilbert 19 canceled. Victor's Venetian Band 21. Madame Schumann-Heink 22. Isle of Spice 24. Primrose's Minstrels 26.==RAND'S OPERA HOUSE (M. Reis, mgr.): Stain of Guilt 10-12; fair audiences. A Fatal Wedding 14-16; good houses. Game of Hearts 17-19. Struggle for Gold 21-23.==LYCEUM THEATRE (Burns Gillam, mgr.): Mortimer Snow Stock co. in Thelma 14-19; big houses. When Knighthood Was in Flower 21-26, when several new people will be added to the already splendid co.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: The Missourians 7, featuring Theodore Hamilton; well done; deserved better business. Richard Carle in The Tenderfoot 8 kept large audience in continuous good humor; most favorable impression. Girl from Kay's 9; drew well; performance disappointing. Mildred Holland in Triumph of an Empress 10; good co.; fair house. Lyman H. Howe's Moving Pictures 12; fine programme; good attendance. Katherine Rober Stock co. 14-19 opened in Wife in Name Only, followed by Thelma, In the Shadow of the Throne, Roxana's Claim, first half of week; fair co. and business; good specialties. Girls Will Be Girls 21. 'Way Down East 24.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Sam Du Vries' Stock co. 7-12 (except 9) plays last part of week: Reaping the Harvest, A Mother's Sacrifice, Over the Hills to the Poor House; co. and business above average. Human hearts 15; business good; co. thoroughly pleased. The Game Keeper 18. Other Girl 19. Victor's Royal Venetian Band 22. New York Day by Day 24. Primrose's Minstrels 25. Struggle for Gold 28. Perley Opera co. 29. Winsome Winnie Dec. 1. Daniel Sully 3. Over Niagara Falls 5, De Wolf Hopper in Wang 10.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Funny Side of Life 5 amused good house. Seward Show 7-12 (except 9) opened with Still Waters Run Deep to good house. Other plays: Black Eagle, Day of Judgment, How Women Ruin Men, Twin Sisters, Fool of Fortune; co. and plays not up to average; attendance fair. Mildred Holland in Triumph of an Empress 9; very artistic performance; small but appreciative audience. Other People's Money 18, 19 (local benefit). A Hoosier Daisy 21. Down by the Sea 24. From Rags to Riches 26.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Trip to Africa 2; fair business; pleasing performance. Richard Carle in Tenderfoot 7; good business and performance. Corse Payton's Comedy co. opened 8-12 with Crime at Altar to crowded house. Other plays: Cumberland '61, No Cross No Crown, Wealth and Poverty, When Her Soul Speaks, His Great Crime, Two Orphans, Fresh Corporal, Parisian Princess, Captain of the Nonsuch; co. good; closed to good business. Girls Will Be Girls 22. Isle of Spice 25. C. Champlin Stock co. 21-26 (except 22).

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, mgr.): Willis Musical Comedy co. 11, 12, in Two Old Cronies, Sweet Sixteen, At Atlantic City; satisfactory houses and co. Sam Du Vries Stock co. 14-19; first part of week big business; excellent popular price co. Plays: A Struggle for Life, Robert Emmet, A Debt of Honor, An Outcast Slave, Katherine Rober 21-26. Lamphan's Band 29. A Struggle for Gold 30. The Way of the Transgressor Dec. 1. A Circus Day 3. Corse Payton Stock co. 5-10.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Mary Emerson 2 in His Majesty and the Maid; well pleased; business good. Tobe Hoxie 5; good business; pleased nicely. John B. Wills Comedy co. 7, 8, in In Atlantic City, Sweet Sixteen, Two Old Cronies; satisfied fair houses. Simvelle's Romeo and Juliet 9; very light business; mediocre co. Game Keeper 11 pleased two good houses. Creston Clarke 15. Why Girls Leave Home 16. Daniel Sully 17. Lamphan's Band 18. King Dodo 23. Hy Ward 25, 26.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Tenderfoot 11; large attendance; good performance. Why Girls Leave Home 12; large audiences; inferior performance. Creston Clarke in Monsieur Beaucaire 14; medium attendance; excellent presentation. The Game Keeper 15; fair attendance; pleased. Trolley Party 16; medium audiences; seemed to please. Peck and His Mother-in-Law 17; fair attendance; pleased. Cupid and Co. 18. Daniel Sully in Our Pastor 19.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): New York Day by Day 4; fair performance and business. Twentieth Century Moving Pictures 8; crowded house; illustrations most interesting and entertaining. White Mahatma 15, pleased fair business. Corse Payton's Stock co. 21-26. Circus Day 28.==EMPIRE OPERA HOUSE (William Finley, mgr.): Burke-McCann co. closed Oct. 31-5 with For Fair Virginia to good business.

GENEVA.—SMITH OPERA HOUSE (F. K. Harrison, mgr.: McGill-Shipman co. 7-12; good business; pleased. Plays last part of week: Count of Monte Cristo, East Lynne, A Ride for Life, Lamphan's Band 15; poor business. Peck and His Mother-in-Law pleased good house 16. Daniel Sully in Our Pastor 21. Auburn Opera co. 22. Human Hearts 23. One Night in June 28. Congress of Nations 29. Way of the Transgressor 30

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): The Billionaire 2; fair performance; S. R. O. Mary Emerson in His Majesty and the Maid 5; light business. Rhe Lorraine co. 7-12. Tobe Hoxie (auspices Niagara Frontier Lodge, 132, F. and A. M.) 10; packed house; well pleased. Peck and His Mother-in-Law 14; fair performance; poor house. Chauncey Olcott in A Romance of Athlone 19. Tilly Olson 21. In the Shadow of the Gallows 22.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Missourians 10; excellent co. and performance; audience large and greatly pleased. Wills Brothers' Musical Comedy co. opened 17-19 in In Atlantic City to large and well pleased audience. Sam Du Vries 21-26. Corse Payton 28-Dec. 3. A Circus Day 7. England's U. T. C. 10. Katherine Rober Stock co. 12-17.

SALAMANCA.—OPERA HOUSE (J. H. Mellenbacker, owner and mgr.): Lighthouse Robbery 9; disappointing performance; fair house. Rhe Lorraine co. 14-16. Mrs. Lorraine had trouble with her leading man, and was unable to present any play 14, but did best she could under circumstances by giving vaudeville; she and her co. put on A Royal Princess 15. A Hidden Hand 16. Durno (magician) 22.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): George W. Monroe in Mrs. Mac the Mayor 8; good business. An American Gentleman 9; fair house. Why Women Sin 12; large business. Curse of Gold 16; business fair. Game Keeper 19; good house. Volunteer Organist 21. King Dodo 22. A Hoosier Daisy 23. Russell Brothers in The Female Detectives 24. Fortune Teller 26.

NEWARK.—SHERMAN OPERA HOUSE (N. C. Sherman, mgr.): Selman, Paige and Foley's Richard III 5; fair and select audience; good satisfaction. Pelham Stock co. opened 7-12 in At the Picket Line to full and delighted house. Other plays: Easy Mark, My Uncle from Japan, An Irishman's Love, Two Orphans, Dad's Girl, Romeo and Juliet 14. Why Girls Leave Home 18.

NEW ROCHELLE.—THEATRE (D. F. O'Connor, mgr.): Race for Life Oct. 31, with gunpowder, horse race and genuine rainstorm, pleased large house. Mildred Holland in Triumph of an Empress 8; play finely mounted; capable co.; deserved better than moderate audience. Pelham Stock co. closed 7-12 with Kathleen Mavoureen to capacity. Romeo and Juliet 14; excellent co.; fair business. A Hoosier Daisy 30.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Culhane, Chase and Weston's Minstrels 5; very ordinary performance; fair business. Simvelle's Romeo and Juliet 12; very fine performance; excellent costumes and scenery; co. very competent; receipts $178.15. King's Daughters Society will present Men, Maids and Matchmakers Dec. 9 for benefit Library Association.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, lessee; J. J. Waters, res. mgr.): Our New Minister 1; big business. Hi Henry 2; good business. Mary Emerson in His Majesty and the Maid 10; fair co. Tobe Hoxie 12, matinee and night; good satisfaction. Myers Stock co. 14-19 (except 17) opened to capacity. Chauncey Olcott 17; big advance sale.

AMSTERDAM.—OPERA HOUSE (George McClumphia, mgr.): Burke-McCann co. opened 7-12 to good houses; good co. and satisfaction. Mills Musical Comedy co. 14-16; good houses and co. William Bramwell in Captain Barrington 18. Peck and His Mother-in-Law 19. Mamie Fleming co. 21-26.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.): The Game Keeper 2; good performance; good business. The Lighthouse Robbery 5; poor performance; poor business. Culhane, Chase and Weston's Minstrels 7; good performance and business. Daniel Sully in Our Pastor 22.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): The Jeffersons in The Rivals 4; good house; excellent performance. Tobe Hoxie 11; fair house; one of best attractions here this season. In the Shadow of the Gallows 21. Tilly Olson 22. Walter Perkins 25. Stetson's U. T. C. 30.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): Why Girls Leave Home 4 pleased good house. Why Women Sin 8 pleased good house. Wills Musical Comedy 9, 10; did not give satisfaction. Game Keeper 17. Paula Edwardes in Winsome Winnie 23.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Creston Clarke 7; fine production; elegant scenery and costumes; pleased good house. J. H. Stoddart 16 canceled. Why Women Sin 11. Human Hearts 16. Girl from Kay's 25. Lewis J. Russell in Middleman 30. Winsome Winnie Dec. 2.

HORNELLSVILLE. — SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): Our New Minister greatly pleased capacity 3; return arranged. Village Postmaster 11. Our New Minister (return) 17.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Why Girls Leave Home 8 pleased large house. Burke-McCann co. 14-19. Plays first half of week: An Irish Nobleman, Arizona Jim, In Fair Virginia; pleased good houses.

OLEAN.—OPERA HOUSE (J. H. Havens, mgr.): Mary Emerson in His Majesty and the Maid 11; large and well pleased audience. Tobe Hoxie 14; small house. Our New Minister (return) 15; S. R. O. Peck's Bad Boy 18.

ONEIDA.—MUNROE (E. J. Preston, mgr.): Game Keeper 7; fair business; good performance. Why Girls Leave Home 11; excellent co.; fair house. Burke-McCann co. 21-26. Louis J. Russell Dec. 2. Struggle for Gold 5. Elk Minstrels (local) 8.

AUBURN.—BURTIS' OPERA HOUSE (E. S. Newton, mgr.): The Game Keeper 8; fair audience. Tobe Hoxie 9 pleased good audience. William Bonelli 12. Daniel Sully 16 pleased good audience. Why Girls Leave Home 19; fair business.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, lessees; W. W. Wallace, local mgr.): Game Keeper 5; good house and co. Marclo Comedy co. 11, 12; very poor co.; fair houses. Why Girls Leave Home 22. Lamphan's Band 24. Chauncey Olcott 25.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): The Game Keeper 3; good house; pleased. Hi Waide's Comedy co. 8-10. Daniel Sully 12. Keystone Dramatic co. 14-19.

MALONE.—OPERA HOUSE (H. A. Putnam, mgr.): The Factory Girl 14; crowded house; appreciative audience; pleased. Walter E. Perkins in Who Goes There 21.

WAVERLY.—LOOMIS OPERA HOUSE (A. Clark Tobias, mgr.): Game Keeper 4 pleased good house. Vernon Stock co. 14-19. Daniel Sully 23. Middleman 24. Why Girls Leave Home 26. 'Way Down East 29.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): Richard III 7; S. R. O.; meritorious performance. Lamphan's Band 14 pleased small house. Why Girls Leave Home 17. Ward's Stock co. 28-30.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman, lessee; W. E. Sigel, mgr.): Amey and Bott's Motion Pictures 8; well filled house. Hadley's Moving Pictures 21.

WARSAW.—NEW FARMAN THEATRE (D. M. Cauffman mgr.): Daniel Sully in Our Pastor 14; excellent satisfaction; very good business. Romeo and Juliet 25. Human Hearts Dec. 1. Buster Brown 8.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Auburn Opera co. in Mikado 24. Lawrance D'Orsay in Earl of Pawtucket 28. Maude Adams in Little Minister 29. 'Way Down East 30.

LYONS.—MEMORIAL THEATRE (Burt C. Ohman, mgr.): Morgan's U. T. C. 4; poor performance and business. Simvelle's Romeo and Juliet 11; fair performance and business.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): Mildred Holland 12 in Triumph of an Empress pleased crowded house. Why Girls Leave Home 24.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Factory Girl 15; fair performance; large house. The Girl from Kay's 23.

CANAJOHARIE.—WAGNER OPERA HOUSE (W. J. Roser, mgr.): Louis J. Russell in The Middleman 25. A Circus Day 30.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Girl from Kay's 12 failed to please fair house.

FORT PLAIN.—FRITCHER OPERA HOUSE (Melvin Smith, mgr.): The Game Keeper 16 pleased good audience.

ALBION.—PRATT OPERA HOUSE (Frank Kirby, local mgr.): Romeo and Juliet 16; co. and business good. Phelan Stock co. 21-26.

LOWVILLE.—OPERA HOUSE (W. H. Egleton, mgr.): J. W. Carner as Rip Van Winkle (ushers' benefit) 25.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Lamphan's Band 22. Louis J. Russell 23. Wills Comedy co. 24. Minister's Daughters Dec. 3.

HUDSON.—ELK'S THEATRE: The Missourians 12; good performance; large house. 'Way Down East 21.

PERRY.—AUDITORIUM (Cole and Stainton, mgrs.): Daniel Sully in Our Pastor 15; S. R. O.; very satisfactory. Romeo and Juliet 24.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): Culhane, Chase and Weston's Minstrels 21.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (J. George Barber, mgr.): Hello, Bill, matinee and evening, 5; fair houses; audiences fairly pleased. Henry F. Willard co. 7-12 present Chelso D. Peruchi in repertoire; popular prices; good houses; well pleased. Plays: A Midnight Marriage, A Mountain Waif, The Morning After, A Fair Venetian State, Humpty Dumpty Doodle, Bowery Girl.==AUDITORIUM (W. F. Randolph, mgr.): Vogel's Minstrels 2; good business; delighted audience; 10 per cent. receipts went for Bill Nye Memorial Fund. Dolly Varden 3; small house; highly delighted; best this season.

NEW BERN.—NEW MASONIC OPERA HOUSE (F. F. Matthews, mgr.): Jack Crawford 1 pleased large house. John Griffith in Macbeth 11; good performance; large house. Lights and Shadows of Confederacy (local) 15; good house.

WINSTON-SALEM.—ELKS' AUDITORIUM (W. J. Cromer, mgr.): Hylers co. 11 pleased good business. Edsal-Winthorpe Stock co. 14-19 (except 16); large and well pleased audiences. Alice, Where Art Thou 16; poor performance; fairly good business.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): John Griffith in Macbeth 12; small house; performance only fair. Home Ain't Nothing Like This (local) 12; large house; good performance.

CONCORD.—THEATRE (J. R. Young and Co., mgrs.): Alice, Where Art Thou 17. Madison Square Stock co. 22-26.

GREENSBORO.—GRAND OPERA HOUSE (C. T. Fuller, res. mgr.): Alice, Where Art Thou 15. A Cracker Jack 16.

BURLINGTON.—OPERA HOUSE (Barrett and Freeman, mgrs.): Hillyer's co. 17, 18.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Wizard of Oz 10; capacity; well pleased. Princess Chic 12; fair business; good performance. Sis Hopkins 14. An American Tramp 16. Yon Yonson 22.

OHIO.

URBANA.—CLIFFORD THEATRE (Edward Clifford, mgr.): Rentfrow's Jolly Pathfinders 7-12 closed with packed house; best of satisfaction. Plays: A Fight for a Million, Midnight in Chinatown, Hooligan's Luck, Soldier of Fortune, Devil's Gold Mine, James Brothers of Missouri; Saturday matinee largest repertoire matinee in local history; clever specialties. Dr. Jekyll and Mr. Hyde 17.==ITEMS: Ed Rose, ahead of Roanoke, spent 15 with Frank Bechtol, of the Clifford Theatre. These two were together billing the Pawnee Bill Show last Summer.—Ada Herman, author of the Clifford march, observed her birthday 13 by entertaining the entire Rentfrow co. at her home, when she was presented with an elegant purse and several bottles of perfume. Carl Fleming, of the co., gave a party supper.—Before leaving Urbana some of the Rentfrow co. visited my picture den and were astonished at magnitude of my collection of professional photos, which were given me by the originals.
WILLIAM H. McGOWN.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): All stars in The Two Orphans 9; good, old play, splendidly given; J. E. Dodson, Mrs. Le Moyne, and Louis James took honors; business excellent. N. C. Goodwin in The Usurper 15; good comedy; very fine production; capable co.; business good, but not what offering deserved. Viola Allen in Winter's Tale 16; star's last season's success in Twelfth Night more than duplicated; capacity. Robert Edeson in Ranson's Folly 18. Blanche Walsh 24. Dockstader's Minstrels 25.==NATIONAL THEATRE (Gill Burrows, mgr.): Smart Set 10-12; one of best and liveliest African shows traveling; capacity. White Tigress of Japan 14-16; big melodrama; certainly gives public their money's worth; large and well pleased houses. No Wedding Bells for Her 17-19. My Wife's Family 21-23. Under Southern Skies 24-26.==PARK THEATRE (Gill Burrows, mgr.): London Gaiety Girls 21-23. Younger Brothers 24-26.
LUCIEN A. SOWARD.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, mgr.): Chicago Stock co. Oct. 31-5; big business in Prince Otto, Parish Priest, Hearth and Home, Little Minister, Cinderella, Dewey, Hero of Manila; co. away above average of popular price. Slaves of the Mine 7 did not give performance on account big Republican parade. A Break for Liberty 8; two performances; good house; fair performance. Uncle Hez 9 pleased fair house. When the Bell Tolls 12; well received; fair house. Murray Comedy co. 14-19 opened to big business in Just Plain Folks and continued to good business in The Engineer, Down on the Farm, The Westerner, Two Orphans, A Southern Romance; fair co. Murray and Mackey Comedy co. 21-26. Aubrey Stock co. 28-Dec. 3. Conroy and Mack Stock co. 5-10. Royer Brothers' Next Door 12. Si Stebbins 14. A Moonshiner's Daughter 15.==ITEMS: The New Ceramic Theatre, built by Hon. J. C. Tallman, of Bellaire, O., will be opened 21 by De Wolf Hopper Opera co. in Wang. The house is one of the finest in the Middle West and cost $150,000. Seating capacity, 1,500. It will be under the management of E. L. Moore, of Columbia Theatre, of Bellaire, O. Ernest Lampson in Young Tobe Hoxie 24 will be second attraction.—Homer H. Tilton and Georgia Lee, who have been playing leads with the Murray Comedy co., left them here, and Frederick Starr, James Cowley, and Ernest Kast joined the co. 14.—Manager J. A. Norris, of the Grand, is on duty again after several weeks' illness.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Thou Shalt Not Kill 10 pleased large house. Maude Adame in The Little Minister 11; S. R. O.; audience enthusiastic, which resulted in numerous curtain calls for star. A Trip to Chinatown 12; good business; enjoyed. A Child of the Slums 17. Slaves of the Mine, with matinee, 19. Flood Tide 25. Young Tobe Hoxie, with matinee, 26. People's Institute Lecture Course Dec. 1. Queen of the White Slaves 2. Power Behind the Throne, with matinee, 3. Rachel Goldstein 5. Robert Mantell in Ingomar 6. Mildred Holland, with matinee, 10.==PARK THEATRE (Charles Lillian, mgr.): Empire Opera co. 14-19; good co.; business fair. Awakening of Mr. Pipp 21-26.

NILES.—NEW VERBECK THEATRE (Moehle and Richardson, lessees; C. Frank Moehle, mgr.): Si Plunkard 9; co. good; very good business. Four Great Stars (auspices Royal Arcanum) 11; excellent entertainment; classical and scientific; S. R. O. at premium. Lighthouse Robbery 14; co. good; well filled house. Why Women Sin 16. Mary Emerson in Her Majesty and the Maid 18. A Child of the Slums 22. Slaves of the Mine 24. Flood Tide 26. Verna May Stock co. 28-Dec. 3.==ITEM: All cos. that have played a return engagement find that it proved a very good investment.

WARREN.—OPERA HOUSE (Dana Brothers and Leslie, mgrs.): Hi Henry's Minstrels 5; big business; fine performance; satisfaction. Verna May Stock co. 7-9; fair attraction; fairly good business. Ion Jackson co. 15 (auspices Afternoon Musical Club); crowded house; best of satisfaction. Why Women Sin 17. His Majesty and the Maid 19. Slaves of the Mine 23. Young Tobe Hoxie 25.==ITEMS: Warren Base Ball Association gives minstrels Dec. 8.—Elliott and Geiger, former managers of local Opera House, will manage Warren Amusement Co., which is refitting rink for skating purposes, conventions and theatricals.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): Two Johns 8; S. R. O.; good attraction. Arizona 11; fair audience; good attraction. Holy City 14; fair audience; well pleased. Murray Stock co. 21-26. Span of Life 29. Castleton Opera co. Dec. 3. Peddler 5. Peck's Bad Boy 10. In Missouri 13. Creston Clarke 20. The Strollers 26. Field's Minstrels 29. Mildred Holland 30. (E. W. Best, mgr.): W. W. W. Minstrels 9; fair audience and attraction. What Women Will Do 15; small audience; pleased. Maud Muller 18. Looping the Loop 28.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): Midnight Flyer 9; good business and performance. Downing, Chakers, Casiner co. 11 canceled. Flood Tide 15 canceled. Harrison J. Wolfe in Hamlet 16 canceled. Younger Brothers 21. Dr. Jekyll and Mr. Hyde 23. Deonzo Brothers' European Stars 25.==ITEMS: Harrison J. Wolfe's co. could not make connections which is due to his cancelation.—W. H. Cutter, manager of Circleville, O., Theatre, will have charge of this theatre for next five and a half years from Jan. 1, 1905.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): The Hoosier Girl 12, 13; four performances; pleased good business. Harrison J. Wolfe gave very good interpretation of Hamlet 14; business fairly good. Moonshiner's Daughter 15 satisfied topheavy house. Holy City 18. Denver Express 19. Dockstader's Minstrels 20. Driven from Home 21. My Wife's Family 24. Big Sensation 25. Under Southern Skies 28. El Capitan 30.

CAMBRIDGE.—COLONIAL THEATRE (Hammond Brothers, mgrs.): Margaret Neville co. 7-9; attendance hurt by election excitement; fair houses. Plays: Carmen A Woman's Revenge, Hell's Kitchen; co. good. Two Johns 10; good attendance; pleased. Why Women Sin pleased two good houses 12. Maud Muller 15. De Wolf Hopper in Wang 19. Milk Maids (local) 22. Johnstown Flood 24. Looping the Loop 25.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): Flood Tide 10; excellent performance; fair audience. Two Johns 12 pleased two good houses. Rentfrow's Jolly Pathfinders 14-19 opened 14, 15 to S. R. O. Plays: A Fight for a Million, Dent's Gold Mine, Don Caesar De Bazen, Midnight in Chinatown, Hooligan's Luck, James Boys in Missouri. Big Sensation 21. Castleton Opera co. 28. When the Bell Tolls 30.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, mgr.): Margaret Melville Stock co. 14-16; fine co.; pleased capacity nightly. Holy City 22.==ITEM: Lewis Jordan, manager of Six Flying Jordans, who was born and reared in this city, will start Dec. 12 with Flying Jordans' Circus and Vaudeville co. for trip around the world. New Zealand will be the first stop.

BOWLING GREEN.—CHIDESTER THEATRE (J. T. Hutchinson, mgr.): Dora Thorne 8; good performance and house. The Rivals 11; excellent performance; light house. Eben Holden 12; fair co.; good house. When Women Love 16. Ingomar 21. A Trip to Chinatown 23. Arizona 25. An American Gentleman 26. Hoosier Girl Dec. 2. Shadows of a Great City 5.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): Uncle Hez 10 pleased fair house. Thou Shalt Not Kill 12; good performance. Span of Life 14; co. and performance good. Arizona 15 pleased large house. Flood Tide 17. Child of the Slums 19. Looping the Loop 24. What Women Will Do 25. Queen of the White Slaves 26. Midnight Fire 30.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): Sam T. Jack's Burlesquers 9; poor house and co. Harrison J. Wolfe in Hamlet (return) 11; light house. In the Shadow of the Gallows 14; fair house; pleased. Roanoke 18. Hi Henry's Minstrels 19. Castleton Opera co. 22. A Break for Liberty 23. Two Johns 24.

ALLIANCE.—OPERA HOUSE (Smith and Fonda, mgrs.): Slaves of the Mine 11; fair business and satisfaction. Midnight Flyer 15; good business; well pleased. In the Shadow of the Gallows 16; fair business; good co. Why Women Sin 18. His Majesty and the Maid 22. Circus Day 24. Dora Thorne 29. Peck's Bad Boy 30.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): Arizona 16; two performances; fair attendance.==GRAND OPERA HOUSE (T. K. Albaugh, mgr.): Roanoke 10-12 pleased good business. Slaves of the Mine 14-16; fair co.; medium attendance. When the Bell Tolls 17-19. William Bonelli in An American Gentleman 21-23.

FINDLAY.—MARVIN THEATRE (L. H. Cu[illegible]ham, mgr.): Moonlight Maids 11; fair business; pleased; mostly male audience. When Women Love 14; good business; pleased. Pittsburgh Orchestra 17. Maid and the Mummy 19. A Trip to Chinatown 24. Arizona 26.

PORTSMOUTH.—GRAND OPERA HOUSE (C. F. Higley, mgr.): [illegible] Sensation Burlesquers 12; fair business; poor performance. Howard-Dorset co. opened 14-19 to S. R. O. in Golden Giant Mine; great satisfaction; capacity. Rentfrow's Jolly Pathfinders 21-26. Looping the Loop Dec. 3. Bimlers (hypnotists) 5-10.

UPPER SANDUSKY.—AUDITORIUM (R. N. McConnell, prop. and mgr.): Flood Tide 8; good house and satisfaction. His Son's Wife 12 failed to appear. Hi Henry's Minstrels 15; full house, good entertainment. Two Johns 22. Moonshiner's Daughter 25. Uncle Hez 30.

ZANESVILLE.—WELLER (J. G. England, mgr.): Murray Comedy co. closed successful week 7-12. Plays: Just Plain Folks, Engineer, Two Orphans, Down on the Farm, Westerners, A Street Singer, A Southern Romance. No Wedding Bells for Her 16. Thou Shalt Not Kill 17. Siberia 18. Midnight Flyer 19.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Midnight Flyer 10; fair co.; poor business. Maud Muller 14; fair business; deserving of much better patronage. A Devil's Lane 17. Dr. Jekyll and Mr. Hyde 22. A Midnight Marriage 25. Eli and Jane 28. Hi, Si and I 30.

NEW PHILADELPHIA. — UNION OPERA HOUSE (George W. Bowers, mgr.): Slaves of the Mine 10; excellent satisfaction; good house. Uncle Hez 15 pleased moderate house; about $200. A Circus Day 19. El Capitan 21. Vaudeville 29. Holy City Dec. 2. Bostonia Orchestra 5.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Other People's Money 10; house and co. fair. A Break for Liberty 19; good co.; full house. A Devil's Lane 18. Eli and Jane 25. Mary Emerson 29.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): Break for Liberty 10; fair house and co. Why Women Sin 15; fair audience; good co. Uncle Hez 16. Brandon Evans co. 21-26. Mary Emerson co. 28. Charley Grapewin 30.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): De Wolf Hopper in Wang 17; opening attraction. Charles Grapewin in Awakening of Mr. Pipp 19. Hi Henry 24; matinee and evening. Ferris Comedians 28-Dec. 3.

URICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgr.): A Break for Liberty 11; good business; play very good. When the Bell Tolls 16. El Capitan 22. Slaves of the Mine 25. Midnight Flyer 29. Holy City Dec. 3.

BELLAIRE.—COLUMBIA THEATRE (Ed L. Moore, mgr.): Chinese Honeymoon Oct. 29; excellent co.; fine business. Margaret Neville Stock co. 31-5; good co.; fair business. King Dodo 7; fair house; excellent co. Arizona 12; good houses; well balanced co.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McLain, mgr.): Jeffersons in The Rivals pleased large house 14. Two Johns 17. Denver Express 24. My Wife's Family Dec. 2. Sun's Minstrels 8. David Harum 13. As You Like It 16.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Who-What-When Minstrels 11; small business. Account of continued poor business co. disbanded at conclusion of performance here. A Devil's Lane 22. Butler (hypnotist) 24-26. Johnstown Flood 30.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Flood Tide 12; packed house; excellent satisfaction. Holy City 15; crowded, well pleased house; excellent co. What Women Will Do 19. When the Bell Tolls 26.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Harrison J. Wolfe in Hamlet 12; fair house; pleased. Trolley Party 14 failed to appear. Moonshiner's Daughter 16. Two Johns 19. Denver Express 21.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Younger Brothers 11 pleased topheavy house. A Moonshiner's Daughter 21. A Break for Liberty 28.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): Irene Myers Stock co. 7-12; crowded houses; well pleased. Midnight Flyer 16; highly appreciated; well filled house.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): When the Bell Tolls 14; good co. Charles Manley in Down on the Farm 16. De Wolf Hopper in Wang 18. Roanoke 22. Eli and Jane 29.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Hi Henry's Minstrels 12; good house and satisfaction. Arizona 18. A Trip to Chinatown 21. Uncle Hez 24, matinee and night.

XENIA.—OPERA HOUSE (C. S. McClellan, mgr.): Two Johns 15; S. R. O.; good performance. Mr. Wilson, That's All Dec. 5. Hooligan's Troubles 7. An Idiot

Cecilia Loftus Dec. 2.==GRAND OPERA HOUSE (Harry Brown, mgr.): Vacant Chair 10-12; fair co.; big business. Stetson's U. T. C. 14-16; fair co.; big business. Little Church Around the Corner 17-19. Rags to Riches 21-23. Fatal Wedding 24-26.==ITEMS: Fred Zimmerman, A. Baldwin Sloane, E. Tracy Sweet, E. Temple, J. Ranken, and several Coventry, who were here to witness the production of Cupid and Co., were given a night in Bohemia by the Wilkes-Barre Press Club.—The remains of Isadore Rush will be brought on here, her former home, for burial.—Old Point Comfort, a new drama by Daniel L. Hart, will be given its initial performance here Dec. 25.

PITTSTON.—BROAD STREET THEATRE (L. J. Sinclair, res. mgr.): Village Postmaster 10; good business and performance. Charles Loder in Funny Side of Life 11; fair attendance; Exposition Musical Four were only feature. Stetson's U. T. C. 12; two large audiences; seemed to please. Cupid and Co. 15 delighted very large audience; opera handsomely staged and costumed. Isle of Spice 16; business excellent; one of best performances ever given here. Mildred Holland in Triumph of An Empress 17. Bernstein's Vaudeville co. 18 canceled. Robert Mantell in Romeo and Juliet and Richard III 24. Lewis Morrison in Faust 25. Eight Bells 29. Howe's Pictures Dec. 1. Ed Blondell in Lost Boy 2. Martin's U. T. C. 3.==LYRIC THEATRE (H. J. Sinclair, res. mgr.): Thorne Dramatic co. 14-19 opened in At the Risk of His Life to good business; co. not up to standard. Other plays: East Lynne, Waif of the Sierras, Rip Van Winkle, Gambler's Daughter, Jesse James, Uncle Josh Spruceby Dec. 3.

HARRISBURG.—GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): Chester De Vonde co. 7-12; continued fine business; closed with capacity. Charles Loder in Funny Side of Life 14-16; capable co.; amused very good houses. Sign of the Four 17-19. Himmelein's Ideals 21-26. Bennett-Moulton co. 28-Dec. 3.==NEW LYCEUM THEATRE (Reis and Appel, owners; Joseph Frank, local mgr.): Capacity house greeted Viola Allen 11 in very pleasing production of A Winter's Tale; support fine. Lawrance D'Orsay in Earl of Pawtucket 12 pleased fairly good house; good co. Isle of Spice 14 pleased very good business. Creston Clarke 18. Katherine Willard 19. Lew Field's Stock co. 21, 22. Creatore's Band 23. Buster Brown 24. Mildred Holland 26.==ITEM: The Y. M. C. A. Star course opened a series of ten entertainments 17 at Fahnestock Hall, with Gay Zenola McClaren (reading) in Sign of the Cross.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): A Prisoner of War 11; satisfaction to light house. A Showman's Daughter 12; good co.; pleased fair houses. Chester De Vonde Stock co. 14-19; exceptionally good co.; fine scenery; pleased very large audiences. Plays: Beneath the Tiger's Claw, Doomed, Greatheart, Last Days of Pompeii, Fatal Kiss, Old Willow Farm, Great Medical Mystery, Crimes of New York. Katherine Willard 21. Girl of the Streets 23. Sherlock Holmes 24. Mrs. Gilbert in Granny 25. De Wolf Hopper in Wang 26. Mildred Holland 28.==ITEMS: Green Room Club of Franklin and Marshall College will produce Richelieu 22, under direction of Rev. Edwin Tanner, who was formerly an actor.—Manning Glee and Minstrel Club of Boston made hit at Martin Auditorium (Y. M. C. A.) 11.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): A Circus Day 11; fair business; poorest and most unsatisfactory performance this season. Rachel Goldstein 12; good business. Queen of the White Slaves pleased fair house 15; opposition big political demonstration. Girl of the Streets 17. Buster Brown 18. Margaret Anglin in Eternal Feminine 19. Chester De Vonde Stock co. 21-26.==ITEM: Morris Frank and Florence J. Tarshis, of the Rachel Goldstein co., which held the boards at the York Opera House Saturday, Nov. 12, were the principals in a little act which had not been previously billed. During the afternoon they appeared before Alderman Stager, who performed solemn rites of marriage ceremony, thereby making them man and wife.

EASTON.—ABLE OPERA HOUSE (William K. Detwiller, mgr.): Robert B. Mantell 10 in Richard III; light business; excellent performance. Henry Ludlaw and Elva Crossley in Romeo and Juliet 11; medium attendance; amateurish production. A Prisoner of War 12 pleased usual Saturday crowd. Payton Comedy co. 14, 15 in Cumberland '61, Parisian Princess, When Her Soul Speaks, Captain of the Nonesuch; average co.; excellent specialties; large audiences. Margaret Anglin in The Eternal Feminine 16; audience fair; enjoyable performance. Mrs. Gilbert in Granny 24. One Night in June 25. Other Girl 26.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgr.): Span of Life 10; co. and business good. Beauty Doctor 16; good business; good co. Queen Esther (1cal) 17, 18. The Strollers 21. Looping the Loop 22. Showman's Daughter 24. Kathryn Willard in Power Behind the Throne 26. Mr. Wilson, That's All 28. The Peddler 30. Mildred Holland in Triumph of An Empress Dec. 6. Castleton Opera co. 7. Tobe Hoxie 8.==GRAND OPERA HOUSE (Harry Beeson, lessee and mgr.): Si Stebbins 14; fair business and co. A Montana Outlaw 25. Two Married Men Dec. 3. Teachers' Institute 12-16.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Burr Stock co. 7-12; good performances; fair business. Plays last half of week: Kathleen Mavourneen, Dr. Jekyll and Mr. Hyde, James Boys, Gay Deceiver. Missouri Girl 15; good performance and business. Charles Loder 22. Herrmann 24. Trolley Party 28.==ITEM: Burr Stock co. closed here and out of it was organized a new production, entitled Jesse James, under management of Alvarez and Lennox, using Mr. Alvarez's own version and ideas. After one week's rehearsal here will open at Shamokin 23.

CONNELLSVILLE.—COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challes, mgr.): Child of the Slums 9; fair business and performance. Si Stebbins 12; good business; performance ordinary. Beauty Doctor 15; packed house; excellent performance. The Strollers 19. Looping the Loop 21. Eagles' Minstrels 23, 24. Missouri Girl 29.==GAIETY OPERA HOUSE (Colonial Theatre Co., lessees; George S. Challes, mgr.): A Trip to Africa 16 failed to appear.==ITEM: Colonial Theatre Co. has changed the name of the old Connellsville Theatre to the Gaiety Opera House.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): A Prisoner of War 10; business fair. Melville B. Raymond in Buster Brown 11; fair house. A Circus Day 12; good houses. Corse Payton co. (return) 14-19. Plays: Drifted Apart, A New Magdalen, Queena, Fortune's Fool, Magda, A Man from Montana, Dr. Jekyll and Mr. Hyde, The Two Colonels, For Her Sake, Thelma; business good; repertoire and presentation good. Quincy Adams Sawyer 21. Vogel's Minstrels 22. Minister's Daughter 24. Sherlock Holmes 25. A Ragged Hero 26.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Murray and Mackey co. 7-12; banner business; one of best repertoire cos. ever here. Plays: Blue Grass of Old Kentucky, Dangers of a Great City, Hearts of the Blue Ridge, A Fatal Marriage, Du Barry, Turned Up, Younger Brothers, Old Si Stebbins 14 canceled. A Little Outcast 17. A Trip to Africa 19 canceled. Dilger-Cornell co. 21-26. Power Behind the Throne 28 canceled. Town Officer Dec. 1 canceled. Only Way 3. Mary Emerson 6. Byron Opera co. 10. Verna May Stock co. 12-17.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Maid and the Mummy scored big hit 9; excellent co.; good business. Daniel Sully in Our Pastor pleased fair house 10; co. mediocre. King Dodo 12; big business; pleased. Mildred Holland 16. Cupid and Co. 17. Margaret Anglin 18. Isle of Spice 19. Lewis Morrison 26.==ACADEMY OF MUSIC (A. J. Duffy, mgr.): Too Proud to Beg 10-12; good performance; excellent business. Little Church Around the Corner 14-16, big houses; good co. U. T. C. 17-19. Fatal Wedding 21-23.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Phelan Stock co. closed 7-12 to satisfactory business. Plays last half: Angel of the Alley, Woman Against Woman, A Factory Girl's Wrongs, A Bachelor Honeymoon, Kidnapped. Margaret Anglin in The Eternal Feminine 14; one of best productions ever seen in this city. Oratorio Concert 15; success. Robert Mantell 16; very fair business in Lady of Lyons and Richard the Third; hearty welcome for star; appreciative audience. Uncle Josh Spruceby 23. Down Our Way 24. Other Girl 25.

BEAVER FALLS.—LYCEUM THEATRE (Sim Hammer, mgr.): Little Outcast 7; co. and business fair. Uncle Hez 8; co. fair; S. R. O. Down on the Farm 10 failed to appear. Slaves of the Mine 12; co. and business good. Kirk Brown co. 14-19 opened in Man Who Dared, Wheat King; co. fine; S. R. O. Other plays: Cumberland '61, Monte Cristo, Under the Red Robe, Heart of Russia. Mr. Wilson, That's All. 21. Flood Tide 22. Mary Emerson 24. Maud Muller 26. Peck's Bad Boy 28. Rachel Goldstein Dec. 3.

ROCHESTER.—GRAND OPERA HOUSE (George Challis, lessee; William Gillman, res. mgr.): A Trip to Chinatown 14; large and pleased audience. Span of Life 15; fair business and performance. Duncan Clark's Lady Minstrels 16; poor performance and business. Kirk Brown Stock co. 21-26. Maud Muller 28. Mr. Wilson 29. Rachel Goldstein 30. A Trip to Africa Dec. 1. Tobe Hoxie 2. Peck's Bad Boy 5. Only Way 6. Town Officer 7. Fogg's Ferry 10. Brown's in Town 13.

ALTOONA. — ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Maid and the Mummy 14 proved one of best patronized and heartiest received performances of season. The Strollers 15; large houses. Looping the Loop 16; good attendance. Mr. Wilson, That's All. 17; liberal patronage. A Little Outcast 18; fair business. Black Mask 19. Queen of the White Slaves 21. Power Behind the Throne 22. Buster Brown 23. The Peddler 24. Wang 26.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (H. J. Fisk, mgr.): Katherine Willard in Power Behind the Throne 11 pleased fair audience. Maid and the Mummy 12; good business; fine co.; enthusiastic audience. E. V. Phelan Stock co. 14-19 opened to S. R. O. Plays first half of week: Woman Against Woman, Her Mother's Sin, Black Hand; satisfactory co.; pleased audience. Mildred Holland 24. Robert Mantell 25. Her Mad Marriage 26.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Katherine Willard in Power Behind the Throne 9; excellent performance; fair house; co. very good. Peck's Bad Boy 10; fairly pleasing; two good houses. Maid and the Mummy 11; musical hit of season; excellent performance; capacity business. Girl of the Streets 16. Isle of Spice 17. Funny Side of Life 18. Mildred Holland in Triumph of an Empress 19. Robert Mantell in Richard III 21.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussman, mgr.): King Dodo 11; fair business; co. could be better. Missouri Girl 12 pleased light house. Bennett-Moulton co. opened 14-19 (except 18) to fair attendance; usual performances. Plays first part of week: A Daughter of the People, Fatal Coin, Shadowed Lives. Isle of Spice 18. Mildred Holland 21.==ITEM: Aldo and Amour closed with Bennett-Moulton co. 15 on account of accident.

CARBONDALE.—OPERA HOUSE (G. W. Lowder, mgr.): Charles Loder in Funny Side of Life 10; fair house. Stetson's U. T. C. 11; two performances; good audiences. Bernstein's Vaudeville 12; fair co.; small house. Showman's Daughter 14; fair audiences. Mildred Holland 15; large audience; Miss Holland a favorite. Cupid and Co. 16; delighted large house. Otto Hoyt 17. Robert Mantell 23. Trolley Party 24. Uncle Josh Spruceby 29. Eight Bells 30.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (James J. Quirk, mgr.): Funny Side of Life 12; fair business; co. good. William Bramwell in Captain Barrington 14 delighted most enthusiastic audiences. Buster Brown 16 pleased fair audience. Bernstein's Vaudeville co. 24. Howe's Moving Pictures 25. Girls Will Be Girls (return) 29.==ITEM: Master Giovanni, of Buster Brown co., was tendered banquet after performance.

SALEM.—GRAND OPERA HOUSE (Smith and Fonda, mgrs.): Hottest Coon in Dixie 8 pleased capacity. A Trip to Chinatown 9; good co. and business. Verna May co. 14-19 opened to big business in The Queen of Hearts. His Majesty and the Maid 23. Bemish Lady Minstrels 24. Dora Thorne 30.==ITEM: Morley Creation co., at Concert Hall 11, 12, without advance work of any kind, after two nights of bad business, disbanded.

CLEARFIELD.—NEW OPERA HOUSE (T. E. Clark, mgr.): Mr. Wilson, That's All 12; good co.; fair business. El Capitan 15; fairly good co.; light house, owing to bad newspaper reports from nearby towns. The Peddler 21. A Little Outcast 24. Si Plunkard 26. The Strollers 28. Robert B. Mantell 29. Bennett-Moulton Stock co. Dec. 5-10 (except 7). Stetson's U. T. C. 7. A Funny Side of Life 13.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; Lee Norton, bus. mgr.): Aubrey Stock co. 7-12; good business; pleased. Bennett-Moulton Stock co. 14-19 (except 17) opened in The Fatal Coin to S. R. O. Other plays: Shadowed Lives, A Daughter of the People, Lyndon Bank Robbery, Sidelights of New York. Mary Emerson in His Majesty and the Maid 17. Tobe Hoxie 22. Why Women Sin 24.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Katherine Willard in Power Behind the Throne 10 pleased small audience; deserved better. Robert Mantell 14 in Richard III received numerous curtain calls; well balanced co. Buster Brown 17. Mildred Holland 25. Creston Clarke 30. Down by the Sea Dec. 5. Vogel's Minstrels 9.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Si Plunkard 10 pleased fair house. Thou Shalt Not Kill 11; good performance; poor house. Johnstown Flood 12; co. fair; business good. Chicago Stock co. 14-19 opened with Prince Otto; co. and business good. Other plays: For Hearth and Home, Sealed Lips, Parish Priest. Why Women Sin 21. Young Tobe Hoxie 24. Flood Tide 25.

GREENSBURG.—ST. CLAIR THEATRE (Frank Good, mgr.): Little Outcast 12 pleased good audience. Beauty Doctor 14; excellent performance; large house. Span of Life 16; fair performance; small house. Strollers 18. Rachel Goldstein 22. Queen of the White Slaves 23. Katherine Willard in Power Behind the Throne 24. Buster Brown 26. The Peddler 28. Siberia 29.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): A Little Outcast 10-12; fair business. Dora Thorne 14-16; good co. and attendance. Myers Stock co. 21-26.==MAJESTIC THEATRE (Erie Amusement Co., props.): Village Postmaster 12; good co.; moderate business. Savage English Opera co. 21. Walter E. Perkins 24.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (Johnsonburg Amusement Co., mgrs.): At the Old Cross Roads Oct. 22; good house; excellent attraction. Down by the Sea 25; fair house and satisfaction. Missouri Girl 27; fair house; good satisfaction. Johnstown Flood 5; good house; pleased. El Capitan 17. Rhe Lorraine Stock co. 21-23. Tillie Olson 26.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): Myers Stock co. 7-12 to big business in Black Hand, Beware of Men, Sign of the Four, Man's Enemy, At Cozy Corners, East Lynne, On the Stroke of Twelve. Mary Emerson in His Majesty and the Maid 15; good business. Tobe Hoxie 19. Peck's Bad Boy 24.

WASHINGTON.—LYRIC THEATRE (D. B. Forrest, mgr.): A Devil's Lane 9; good co.; light business. Span of Life 12 pleased S. R. O. Edwards Stock co. 14-16. Looping the Loop 18. Johnstown Flood 19. Bennett-Moulton co. 21-26. Strollers 24. Si Stebbins 28. Buster Brown 30. Mary Emerson Dec. 3. Only Way 5.

LEBANON.—ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): Struggle of a Poor Girl in New York 10; fair house. Showman's Daughter 11; medium house; good co. Sam Thorne in The Peddler 17. Katherine Willard in Power Behind the Throne 18. Trolley Party 19. Buster Brown 21. Lyman Howe's moving pictures 23.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): Baldwins closed very successful week 7-12, giving great satisfaction. Looping the Loop 14; poor performance; fair business. Maid and the Mummy 15; fine performance; capacity. Strollers 16. Black Mask 17. Little Outcast 19. Rachel Goldstein 24.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Si Plunkard 12; fair business; satisfied. Aubrey Stock co. 14-16 in A Romance of Old Ireland, Spy of Port Arthur, At the Old Church Door; fine business; well pleased. Aubrey Stock co. 17-19. Kirk Brown co. 21-26. Tobe Hoxie 29. Mr. Wilson, That's All. 30. Dora Thorne Dec. 1. Walter Perkins 3.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): El Capitan 12; good business. Garside Stock co. 14-19 opened to capacity in Florida Romance. Other plays: Two Orphans, Resurrection, East Lynne, A Wife's Honor, Deadwood Dick; good satisfaction; well patronized. The Peddler 22. Strollers 24.

CORRY.—ARMORY THEATRE (C. T. Trimble, mgr.): Our New Minister (return) 11; one of largest houses of season. Mary Emerson in His Majesty and The Maid 14; fair audience; excellent production. Peck's Bad Boy 22. Why Women Sin 26. Martin's U. T. C. 28.

BELLE VERNON.—OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Johnstown Flood 15; good performance and business. Mr. Wilson, That's All 22. Si Stebbins 23. Greene Comedy co. 28. Edwin Young Stock co. Dec. 5-7 canceled.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Indoor Circus 14; fairly good performance; good house. Showman's Daughter 18. Charles A. Loder in Funny Side of Life 25. Carbon County Teachers' Institute 28 Dec. 2. Ed. Blondell in Lost Boy 7.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): Robert B. Mantell in Richard III pleased good audience 12. Katherine Williard in Power Behind the Throne 16; large and enthusiastic audience; co. one of best in city this season. Charles F. Loder 17.

NORRISTOWN.—GRAND OPERA HOUSE (M. Reis, lessee; C. J. Carpenter, local mgr.): A Girl of the Streets 12; fair business. Mora (magician; Y. M. C. A. Course) 15 delighted large audience. Trolley Party 18. A Showman's Daughter 19. Too Proud to Beg 22. Vogel's Minstrels 23.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Mrs. Pierce, mgr.): The Strollers 11; fine performance; fair house. Messenger Boy arrived 16 and promptly canceled and laid off. Garside Stock co. 19-26; advance arrived, looked over the situation and canceled.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): Rachel Goldstein 18 pleased fair house. Teachers' Institute 14-17; large and appreciative audiences. Graves and Morton Opera co. 18. A Girl of the Streets 22. Brown's in Town 24.

READING.—GRAND OPERA HOUSE (Nathan Appell, mgr.): Black Mask 14-16; well given; large houses.==ACADEMY OF MUSIC (John D. Mishler, mgr.): Viola Allen in The Winter's Tale 10. A Race for Life 11, 12. Queen of the White Slaves 14. Eternal Feminine 15.

BRADFORD.—NEW BRADFORD THEATRE (Jay North, mgr.): His Majesty and the Maid 12 pleased two good houses. Tobe Hoxie 15; satisfactory performance; fair business. Our New Minister 16 delighted two large audiences. Peck's Bad Boy 19. Tilly Olson 24. Walter Perkins 26.

LOCK HAVEN.—OPERA HOUSE (J. H. Musina, mgr.): Strollers 12; large and well pleased audience. Himmelein's Ideals 14-19. Plays: Roanoke, Slaves of the Mine. Fogg's Ferry; S. R. O.; excellent satisfaction.

SOUTH BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, bus. mgr.): Girl of the Streets 15; medium house; pleased. Showman's Daughter 16. Professor Baldwin 17-19. Creatore's Band 21. Too Proud to Beg 23.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Dilger-Cornell co. opened 14-19 to S. R. O.; dissatisfied audience. Mr. Wilson, That's All, 23. Old Si Stebbins 24. Maud Muller 25.

BUTLER.—MAJESTIC THEATRE (George N. Burkhalter, mgr.): Opening attraction Maid and the Mummy 16; S. R. O.; well pleased. El Capitan 19. Tobe Hoxie 21. Why Women Sin 22.

TITUSVILLE.—OPERA HOUSE (T. L. Hobart, mgr.): Bennett-Moulton co. closed successful week 14-19 (except 18); good performances; satisfactory business. Ernest Lamson in Tobe Hoxie 18.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, mgr.): A Little Outcast 14; fair house; audience not well pleased. Old Si Stebbins 19. Rachel Goldstein 21.

OLYPHANT.—F. M. OPERA HOUSE (Gibbons and Carbine, mgrs.): London Indoor Circus 15, 16. James H. Thorn 21-26. Something Doing 30. Josh Spruceby Dec. 2. Louis J. Russell 6.

POTTSTOWN.—GRAND OPERA HOUSE (S. Glasgow, lessee; James W. Gamble, local mgr.): Buster Brown 9 delighted good house. Jarne (magician) 12; fair business and performance. Sign of the Four 16.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, mgr.): Si Plunkard 11 pleased crowded house. Dunbar Bell Ringers 15; S. R. O.; fine entertainment. Ross Crane (cartoonist) 16. Charles Kellogg (bird warbler) 17.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Rhe Lorraine co. 17-19 opened with A Fatal Scar to fair business. Tilly Olson co. 23. Who Goes There 28. Royal Venetian Band 29.

NORTH EAST.—OPERA HOUSE (Charles A. Ensign, mgr.): Ramblers in A Swell Affair 8; good house; very bad co. Why Girls Leave Home Dec. 7. Mortimer Crockett Comedy co. 19-24.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): El Capitan 10; small but well pleased audience. Si Plunkard 17. Rose Family 19. Garside Stock co. 21-26. An Awkward Mistake 28.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Emma Bunting closed 7-12 in The Lighthouse Robbery to good business; pleased.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): Leland Powers (lecture) 18. U. T. C. 24. Jesse James co. 29.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Peck's Bad Boy 15; fair house and performance.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, mgr.): Duncan Clark's Minstrels 12; good business; fair performance. Looping the Loop 17. Span of Life 18.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): El Capitan 16. Tilly Olson 25.

RIDGWAY.—OPERA HOUSE (Hyde and Powell, mgrs.): El Capitan 11. The Strollers 30.

MILTON.—OPERA HOUSE (A. J. Blair, mgr.): Peck's Bad Boy 12; good house; well pleased.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Other Girl 11; excellent production and cast; delighted large, enthusiastic audience. Bertha Galland in Dorothy Vernon 14; fine co.; superb performance; good house. Harcourt Comedy co., supporting Charles K. Harris, 15-19 opened in From Sire to Son to full house. Other plays: In the Heart of the Storm, Nevada, Man Without a Country, Romance of an Actress, Shadow Detective; satisfaction to good business. A Chinese Honeymoon 22. Madame Schumann-Heink 26.==ITEMS: Francis Byrne, of Other Girl co., given hearty welcome by his townspeople here 11.—Handsome curtain brought by the Bertha Galland co. gave an added tone to the theatre and production also.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Mack Stock co. 14-19 in Lost in New York, Shadow Detective, A Case of Identity, A Southern Romance, East Lynne, Resurrection; opened to large audience; co. below average; fair specialties. Escaped from Sing Sing 21.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): A Ragged Hero 12; good houses. Bertha Galland 17; fair house and enthusiastic. Escaped from Sing Sing 19. Aubrey Stock co. 21-26. Henrietta Crosman 28. Black Men Dec. 1. Chinese Honeymoon 3. Quinlan and Wall's Minstrels 18.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (A. P. Brown, mgr.): Helen Grantley 8; good performance; fair house. Paul Gilmore in Mummy and the Humming Bird 9; first-class performance; large and pleased house. Murray comedy co. opened 14-19 (except 16) to good house. John Griffith in Macbeth 16.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Dolly Varden 14; good co. and production; good business. Paul Gilmore in Mummy and the Humming Bird 15; interesting performance; fair house. John Griffith in Macbeth 17. Murray Stock co. 21-26.

SPARTANBURG.—GREENEWALD'S THEATRE (I. H. Greenewald, mgr.): Peruchi-Gypzene co. opened 14-19 with A Midnight Marriage to S. R. O.; pleasing performance. Alice, Where Art Thou 29. Iris Dec. 1. Scott's Minstrels 2. At Cripple Creek 7. Mabel Paige co. 12-14. Gus Hill's Sinbad 17.

CAMDEN.—OPERA HOUSE (Zemp and Weeks, mgrs.): Hello, Bill 15; good performance; small, but very appreciative audience. Christy's Minstrels 22.==ITEM: Jones Street Carnival co. 7-12; good business.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire, mgr.): Murray Comedy co. 7-12. Plays: Bondsman, Sign of the Four, Monte Cristo, Foxy Grandpa, Resurrection; good co.; fair business. Hello, Bill 19.

ORANGEBURG.—ACADEMY OF MUSIC (W. K. Sease and Co., mgrs.): Adelaide Thurston Oct. 22; good house; delighted. John Griffith in Macbeth 14. Hearth and Home 16. Christy Brothers' Minstrels 17. Hello, Bill 18.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): Yon Yonson 10; good house and co. To Die at Dawn 18 canceled. Edison Theatre co. 19.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheets, mgr.): Frederick Warde and Kathryn Kidder in Salammbo 11; pleased large houses. A Night in Bohemia (local) 14, 15; large and well pleased audiences. Nashville Symphony Orchestra 18. Ghosts 21, 22. Paul Gilmore 24. Sign of the Cross 25, 26.==GRAND (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in A Bachelor's Honeymoon 7-12; good business. Out of the Fold 14-19 is pleasing fair houses. Cinderella 21-26.==BIJOU (Allen Jenkins, mgr.): At Cripple Creek 7-12; big houses. A Hot Old Time 14-19; big business. Lottie Williams in Only a Shop Girl 21-26.

MEMPHIS.—BIJOU (Benjamin M. Stainback, mgr.): Only a Shop Girl 14-19; good houses.==GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hopkins' Stock co. had 14-19; good business in The Butterflies, Hearts of Oak 21.==LYCEUM THEATRE (Frank Gray, lessee and mgr.): West's Minstrels 9; fair business. Murray and Mack 14; good house. George Sidney in Busy Izzy 15. Polly Primrose 16, 17. Sultan of Sulu 18, 19.

KNOXVILLE.—STAUB'S THEATRE (Frits Staub, prop.): Frederick Warde and Kathryn Kidder in Salammbo 10; large and well pleased audience. Under Southern Skies 14; good production; poor co.; large business. At Cripple Creek 15; very poor performance; business fair. Iris 19. Ranson's Folly 21. Mummy and the Humming Bird 22. Virginian 24. Sinbad 25. Alice, Where Art Thou 26.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Frederick Warde and Kathryn Kidder in Salammbo 12; excellent co.; large house. Under Southern Skies 15; house and performance fair. At Cripple Creek 16. Iris 18. Herrmann the Great 21. Ranson's Folly 22. Kerry Gow 23. Sign of the Cross 24. The Virginian 25. Sinbad 26.

JACKSON.—MARLOWE THEATRE (Woerner and Tuchfield, mgrs.): West's Minstrels 8; satisfactory performance; fair audience. Hot Old Time 12; good performance; fair audience. George Sidney in Busy Izzy 16. Polly Primrose 18. A Royal Slave 24. Paul Gilmore in Mummy and the Humming Bird 25.

TEXAS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Gertrude Ewing co. (return) 7, 8 in Hearts and Dollars, Slaves of the Orient; well filled houses; popular prices. Field's Minstrels 9; packed house; performance very pleasing; S. R. O. sign displayed at 6 p.m. Millionaire Tramp 10; small audience; not up to average. Harry Beresford, with fine co., in Our New Man, matinee and night, 12; well filled houses; performance pleasing. Forbidden Land 14. Daley and Everhardt in Vacation 15. A Village Parson 16. North Brothers co. 17-19. Peggy from Paris 21. Happy Hooligan 22. Jewel of Asia 23. Charles B. Hanford in Don Caesar de Bazan and Othello 24. Faust's Minstrels 25. Marriage of Kitty 26. James Boys in Missouri 28. Twelfth Night 29. Miss Bob White 30. Dec. 1.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Village Parson 6, 7; fair business and performances. Burgomaster 8, 9; immense business; pleasing. Harry Beresford in Our New Man 10; excellent co.; very light attendance. Daley and Everhardt 11 in so-called vaudeville; unsatisfactory; poor attendance. A Convict's Daughter 13; poor performance. Happy Hooligan 14. Peggy from Paris 15, 16. West's Minstrels 17. Charles B. Hanford 18, 19. Miss Bob White 20, 21. James Boys 22. A Little Homestead 24. Twelfth Night 26. Fatal Wedding 27. W. B. Patton 28. Sultan of Sulu 30.==EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Harry Corson Clarke opens indefinite engagement 20. Mr. Clarke and co. arrived 11 and have begun rehearsals. My Friend from India first week.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Harry Beresford in Our New Man pleased fair audience 8. A Hidden Crime 9; poor house and performance. Forbidden Land 10; hugely enjoyed; large audience; good performance. Burgomaster 11; did not draw as largely as on previous visits, nor was performance up to former standard. Peggy from Paris 12; good business; pleased fairly. Happy Hooligan 13; good houses; performance not commensurate with attendance. Charles B. Hanford 14. Convict's Daughter 15. West's Minstrels 16. Miss Bob White 18.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): Field's Minstrels 10; packed house; S. R. O. sign up early; show better than ever. A Millionaire Tramp 17. Happy Hooligan 18. Charles B. Hanford 22.==ITEM: Al. G. Field was recipient of a large, beautiful basket of flowers presented to him on stage by Mayor James B. Baker, on behalf ladies of Waco and Confederate veterans, in appreciation of Mr. Field's having decorated Confederate soldiers' graves in a Northern cemetery. Mr. Field, although taken by surprise, responded very pleasantly with few well spoken remarks.

HOUSTON.—THEATRE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): Vacation 7; poor house. A Hidden Crime 8; fair house. Harry Beresford in Our New Man pleased fair audience 9. Burgomaster 10; satisfactory business. Forbidden Land 11; excellent co.; everybody pleased. Happy Hooligan 12; fair business. Peggy from Paris 14. West's Minstrels 15. Charles B. Hanford 16, 17. Miss Bob White 19.==EMPIRE THEATRE (F. M. Bishop, mgr.): Two Orphans 14-19.

TEXARKANA.—GRAND OPERA HOUSE (Ehrlich Brothers, owners and mgrs.): In Old Kentucky 7; good co. and business. Peggy from Paris 9; most excellent co.; big business. Stater's Madison Square co. 10; aggregation fair; medium house. Human Hearts 12; average co.; half a house. Tried for Her Life 14. Al. G. Field 15. Murray and Mack 17. An Aristocratic Tramp 19. Huntley Stock co. 21-23. A Hidden Crime 24. Miss Bob White 25.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): Charles B. Hanford 7 in Othello; full house at advanced prices; performance good; pleased. Alphonse and Gaston 12; large and disappointed audience; co. consists of eleven people, including one child; performance poor. Happy Hooligan 25. Desperate Chance 26. Harry Corson Clarke 30. Allen's New Orleans Minstrels (under canvas) 10; good business.

ORANGE.—NEW OPERA HOUSE (Charles Dickensheets, mgr.): Hidden Crime 10; fair co. Happy Hooligan 11; good business. James Boys in Missouri 17. Convict's Daughter 18. Twelfth Night 19. Minister's Son 21. Fatal Wedding 23. Absent Boy 24. Jewel of Asia 28. Under Southern Skies 29. Millionaire Tramp 30.

BRENHAM.—GRAND OPERA HOUSE (Alex. Simon, mgr.): A Hidden Crime 7; good performance; satisfactory house. Lizzie Daly in Vacation 8 pleased fair house. Charles Hanford in Don Caesar de Bazan 12; S. R. O.; receipts over $500; highly delighted audience. Little Homestead 30. Kersands' Minstrels 1. Last Rose of Summer 7.

MARSHALL.—OPERA HOUSE (James Drake, lessee and mgr.; R. H. Patteson, local mgr.): Savoy Theatre co. 7-9 in Woman Against Woman, Inherited, Little Minister; S. R. O.; largest audiences ever in Opera House at all performances; co. A1. Little Homestead 14. Hidden Crime 17. Harry Beresford 18. Village Parson 19. Robson Theatre co. 21-26.

GAINESVILLE.—BROWN'S OPERA HOUSE (Paul Gallia, mgr.): A Millionaire Tramp 8; mediocre performance; good house. Human Hearts 10; fair co. and house. Village Parson 15. Marie Dale co. 17-19 canceled. Jewel of Asia 21. Cosgrove Musical co. (auspices Elks) 22. Happy Hooligan 23. A Boy Wanted 24. A Desperate Chance 25.

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Heart of Chicago 14-16.—MORMON TABERNACLE (Direction George D. Pyper): Sousa's Band 10, 11; three excellent concerts; good business. In connection with band, Great Mormon Choir sang several selections, which were pleasing alike to audience and members of band. C. E. JOHNSON.

OGDEN.—GRAND OPERA HOUSE (Northwestern Theatrical Association, directors; R. Alexander Grant, mgr.): Darkest Russia 10; good co.; well pleased house. Show Girl 13, 14. Sweet Clover 19. San Toy 22.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Factory Girl 16; fair business. Quinlan and Wall's Minstrels 18. Human Hearts 17. Marks Brothers' Dramatic co. 21-26. Daniel Sully 30. This house will be closed to public as a theatre Dec. 1, after being used over twenty years as a playhouse.—THE STRONG (Cahn and Grant, lessees; Harry Thompson, res. mgr.): The Crisis 5; fair business. Creston Clarke in Monsieur Beaucaire 9; fine production, both as to scenery, costumes and co. Why Women Sin 10; good business. Daniel Ryan 14-19; fine business; satisfaction. Girl from Kay's 24.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Bernstein's Vaudeville Stars 9; fine performance: fair house. Daniel Sully in Our Pastor 29.—LIBRARY HALL (C. H. Prouty, mgr.): Majestic Stock co. opened 14-19 to fair business in A Woman's Honor; co. failed to please.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Numerous curtain calls testified worth of Creston Clarke's gorgous production of Monsieur Beaucaire 10.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Marks Brothers 7-12 pleased S. R. O. entire week. Factory Girl 17.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shield, mgr.): Alice, Where Art Thou 10; business and performance poor. Vogel's Minstrels 16; performance and business fair. Sergeant Kitty 17. Charles Hawtrey in A Message from Mars 18, 19. The Virginian 21.—THE GRANDBY (L. Joe Le Faucher, mgr.): Elinore Sisters in Mrs. Delaney of Newport 14-19; business very good; performance pleasing. A Prisoner of War 21-26.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Literman, mgr.): Arnold Stock co. 7-12. Plays: Midnight in Chinatown, Daughter of Satan, Resurrection, Little Mother, Child Stealers, In the Rockies, Editha's Burglar to large business. Vogel's Minstrels 18. Alice, Where Art Thou 21. Robert Downing 23. Iris 26.

ROANOKE.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Alice, Where Art Thou 23. Iris 24, matinee and night. Elinore Sisters 28. Depew-Burdette co. 29-Dec. 3. A Girl from Dixie 13. Prince of Pilsen 15.

DANVILLE.—ACADEMY OF MUSIC (J. B. Wood, mgr.): Vogel's Minstrels 11; good house; pleased. Arnold Stock co. 14-19.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Frank Daniels in The Office Boy 7; laughable performance; crowded house. Who's Brown 11, 12; excellent co.; fair attendance.—AUDITORIUM (Harry C. Hayward, mgr.): Florence Roberts 7, 8; large attendance; good co. Don Caesar De Bazan (local) 11; well presented; large house.

TACOMA.—THEATRE (C. Heilig, mgr.): Davy Crockett 9; fair audience, with James J. Jeffries in centre of ring; as actor he has his equals, but few actors could carry under their left arms off the stage a full sized bride with ease that James does. Five Vaudevilles have been running fairly full 6-12.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): Maude Adams in The Little Minister 12; house sold out at advanced prices. Viola Allen in Winter's Tale 14, 15; S. R. O. Siberia 19. Blanche Walsh 21. De Wolf Hopper 24. Mrs. Gilbert 26. White Mahatama 28-Dec. 3. Maid and the Mummy 5.—GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Child of the Slums 10-12; good business. Thou Shalt Not Kill 14-16; S. R. O. Dora Thorne 17-19. Irene Myers co. 21-26.

CLARKSBURG.—TRADERS GRAND OPERA HOUSE (Shields and Wilson, mgrs.): Arizona 9; performance good; fair business. Holy City 11; fair attraction; appreciative audience. Robert Downing in Ingomar and Last Call 12; excellent co.; fair house. Trip to Africa 15 pleased fair audience. Beauty Doctor 18. The Peddler Dec. 7. Devil's Lane 10. Missouri Girl 14.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Margaret Neville Stock co. Oct. 24-29; S. R. O. Plays: A Woman's Revenge, The Dynamiters, Leah the Forsaken, Du Barry, Carmen, Hell's Kitchen, Resurrection. Two Johns 2; fair business. Butlers 10-12; fair business. Devil's Lane 14; fair business. What Women Will Do 16. Looping the Loop 26. Howard-Dorsett co. 28-Dec. 3.

PARKERSBURG.—CAMDEN THEATRE (W. E. Kemery, mgr.): Arizona 10; exceptionally good; good house. Wang 22.—AUDITORIUM THEATRE (W. E. Kemery, mgr.): A Trip to Africa 11; good attraction; small attendance. Holy City 12; good attraction; small audience. Brandon-Evans Stock co. 14-19; good attraction. Howard-Dorsett co. 21-26.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Holy City 10; fairly good play; weak cast; good business. A Trip to Africa 14; plenty of good music and at times funny; deserved better patronage Dec. 2. Old St Stebbins 16. Maud Muller 23. Peddler Dec. 2. Lighthouse Robbery 7.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Harris-Parkinson Stock co. 7-12; good performances; splendid business. Other People's Money 14; fair performance and business. Robert Downing 18. Depew-Burdett Stock co. 21-26. Rentfrow's Jolly Pathfinders 28.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): Arizona 8; good co. and house. A Trip to Africa 9; fair performance and house. Robert Downing 15; weak co.; failed to please poor house. Beauty Doctor 17. Span of Life 22. De Wolf Hopper in Wang 23. Conroy and Mack co. 28-Dec. 3.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, mgr.): Murray Comedy co. Oct. 31-5; performances and business good. Why Women Sin 10; large and well pleased audience. Conroy and Mack 21-28. Slaves of the Mine Dec. 5.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.): Robert Downing in Ingomar 11 pleased small house. Conroy and Mack 14-19; fair performance; good business.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee, mgr.): Devil's Lane 16 canceled. Miss Abbot, Little Georgia Magnet, 17. Iris 23. Alice, Where Art Thou 24. Miss Delaney 29.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Dilger-Cornell co. 10-12; good business; pleased. Johnstown Flood 21.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Katzenjammer Kids pleased good house 10. Blanche Ring in Vivian's Papas 12 delighted big house. U. T. C. 16. Price of Honor 22. Flora De Voss co. 23-26. Clara Thropp 28.—ITEM: Everyman was presented by Rudolph L. Maguire, under auspices of English Society of Beloit College, in new gymnasium of that institution, where a stage, scenery, etc., had been provided 10; large house; highly pleased. This was done as an experiment, and as result was satisfactory other plays will be presented.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Thou Shalt Not Kill 10; very good production; competent co.; failed to draw very good patronage. Liberty Belles 12; one of hits of season; bright music; fine co.; best of satisfaction; receipts nearly $500. Price of Honor 13; good play and co.; fair patronage. Holty Tolty 14; numerous good specialties by some very clever people; failed to give best of satisfaction; fairly good audience. Himmelein's Stock co. 20-27. Marie Wainwright 29.

RHINELANDER.—GRAND OPERA HOUSE (Will T. Seeger, mgr.): Irma Opera co. 3; fair business; splendid co. A Country Kid 10; fair business; co. ordinary. Pompeii 12; poor business; co. new. Frank E. Long co. (the favorite) 14-19. Plays: Father and Daughter, Across the Desert, A Japanese Recruit, Lost at Sea, Hearts of Gold, Rip Van Winkle, Kentucky Home. Thou Shalt Not Kill 25.

WATERTOWN.—TURNER OPERA HOUSE (William Bethke, mgr.): Porter J. White in Faust 9; good house; satisfactory performance. Village Postmaster 25. Wizard of Oz 28.—NEUMAN'S NEW THEATRE (E. A. Neuman, owner and mgr.): In the Far East 11; small house; fair co. Royal Slave 23. Rudolph and Adolph Dec. 1. Alone in the World 4. St Haskins 11.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): Blanche Ring in Vivian's Papas 8; S. R. O.; pleased everybody. Mack and Armour 10-12 pleased big houses every night. Thou Shalt Not Kill 13; usual big Sunday night business. Price of Honor 16 satisfied good house. Holty-Tolty 17. Katzenjammer Kids 19.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): International Vaudeville co. 8 satisfied two good audiences. In the Far East 14; fair house; new play; new scenery; new co.; all good of their kind. The Billionaire 17. Price of Honor 21. Village Postmaster 24. Kennedy Players 28.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): By Right of Sword 10; light business; very fine performance. Railroad Jack 12 pleased fair business. Goldenhair and Three Bears (local) 17. A Country Kid 19. Wizard of Oz 21. Slaves of the Orient 24. Eternal City 28.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): New Railroad Jack 7; fair house. Ralph Stuart in By Right of Sword 9; small house; performance very fine. A Country Kid 12 pleased good house. John Fay Palmer 16. Frank E. Long 21-26.

ANTIGO.—NEW OPERA HOUSE (Max Hoffman, mgr.): A Country Kid 9 canceled. John Fay Palmer co. 9, 10 in Pompeii and Ingomar; good co. and business. Thou Shalt Not Kill 22. Mack and Armour's Comedians 28. A Royal Slave Dec. 6. Who's Who 8.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Mack and Armour's co. in Across the Sea 8; good house. In the Far East 13; house crowded. Thou Shalt Not Kill 15. Holty Tolty 19. Price of Honor 20.

KENOSHA. — RHODE OPERA HOUSE (Joe Rhode, mgr.): Blondell and Fennessy in Katzenjammer Kids 13; good house. Alton Packard 14; fair house. On the Suwanee River 15; full house; performance good.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Porter J. White in Faust 8; large audience. Blanche Ring in Vivian's Papas 10; good business; perfect satisfaction. Holty Tolty 15; S. R. O.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Wilton Lackaye in The Pit 10; large audience; decided hit. Katzenjammer Kids 15; deservedly small house. Wizard of Oz 23. 'Way Down East 24. Marie Wainwright 25.

APPLETON.—THEATRE (A. Emmerson Jones, mgr.): Blanche Ring in Vivian's Papas 9, matinee; pleased capacity. Man from Sweden 13; full house; good co. Holty Tolty 18. Village Postmaster 27, 28.

LA CROSSE.—THEATRE (J. Stras, mgr.): Quincy Adams Sawyer 10; good house. Dana's Third Regiment Band Concert 13; large business.

WAUSAU.—GRAND (P. S. Crus, mgr.): Last Days of Pompeii 8 pleased fair house. Thelma 10; fair house and performance. Price of Honor 19.

NEENAH.—THEATRE (William C. Wing, mgr.): Wizard of Oz 30. The Village Postmaster Dec. 1. Wedded, but No Wife, 14.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Thelma 9 pleased fair house. Katzenjammer Kids 17.

NEW LONDON.—THEATRE: Thelma 14; fair audience; not very well received. Thou Shalt Not Kill 16.

WYOMING.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clarke, mgr.): Echols-Hawkins co. 10-12; good business and co. Travelle and co. 14, 15. Sweet Clover 24. Heart of Chicago 26.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Great Travelle (magician) and Vaudeville 11, 12; good performances; fair business. Side Tracked 20.

CANADA.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Quinlan and Wall's Minstrels 12; good minstrel performance; fair business. Nanette Comstock in The Crisis 14; good house; excellent performance. Farewell State concert to Earl and Countess of Minto 15 was big success; great praise due C. A. E. Hariss, organizer and composer of choric idyl, "Pan," dedicated to Her Excellency Lady Minto; chorus sung by Montreal Oratorio Society, two hundred voices, with Millicent Brennan, soprano; Frederic Martin, basso; Clarence B. Sherley, tenor; John Cheshire, harpist. Orchestra included delegation of leading New York orchestras, Cincinnati Symphony, Victor Herbert's Orchestra; house packed; most fashionable audience ever gathered in capital. Roselle Knott in Cousin Kate 16, 17. Baroness Fiddlesticks 18, 19. Girl from Kay's 21, 22.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Chauncey Olcott in A Romance of Athlone 10; good house; enjoyed Way of the Transgressor 11, 12; three performances; light attendance; deserved better. Baroness Fiddlesticks 14 pleased small house. On the Bridge at Midnight 15; fair attendance; satisfactory performance; good co. Mummy and the Humming Bird 17. Guy Brothers' Minstrels 18. Nanette Comstock in The Crisis 19. Prince of Pilsen 21. Marks Brothers' Repertoire co. 22-26.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Marie Wainwright in Twelfth Night 4 pleased good business. 'Way Down East 7; best attraction of season; capacity, breaking Canadian record of a one-night stand. Guy Brothers' Minstrels 12; neat co.; fine specialties; good house. On the Bridge at Midnight 14; satisfied packed house. Mummy and the Humming Bird 18. The Columbians 21. Pinafore (Juvenile locals) 24, 25. Sons of Scotland 30. A Little Outcast Dec. 9.

HAMILTON, ONT.—GRAND OPERA HOUSE (Whitney and Small, props.; A. R. Loudon, mgr.): Quinlan's Minstrels 10; usual street parade; performance fair; good business. Chauncey Olcott in A Romance of Athlone 11, 12; two first-class performances; large and appreciative audiences; production well staged; co. capable. Baroness Fiddlesticks 15, 16; two delightful performances; big business. The Crisis 17. On the Bridge at Midnight 18, 19.

VANCOUVER, ONT.—OPERA HOUSE (E. B. Thicketts, mgr.): Florence Gale in As You Like It 8; pleased full house. The Runaways 11, 12; good show; poor voices; business large. Davy Crockett 14. Marino Concert co. 16. Tenderfoot 17, 18. Who's Brown 19. Rip Van Winkle 22. Candida 26. Thomas Melville 28. Arizona 30.—PEOPLE'S THEATRE (Carl Berch, mgr.): Butterflies 7-12 pleased.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Vrey attractive and pretty play, Mummy and the Humming Bird, pleased good houses 7, 8. Factory Girl 9; big audiences; thriller. Cazeneuve Stock co. 10-12; usual good patronage. Quinlan and Wall's Minstrels opened 14-16 to good business; very pleasing entertainment. Cazeneuve Stock co. 17-19.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. P. Branigan, mgr.): Who Goes There pleased fair house 9. Quinlan and Wall's Minstrels 10; very pleasing performance. Mummy and the Humming Bird 12; good co. and house. Roselle Knott in Cousin Kate 14; splendid co.; S. R. O. Nanette Comstock in The Crisis 15; pleased good house. Baroness Fiddlesticks 17. Harry Lindley Stock co. 21-26.

BERLIN, ONT.—OPERA HOUSE (Frank Ford, mgr.): Edna Earlie Linden Stock co. 7-12; fair performance; poor business. Plays: A Sea of Ice, The Engineer, A Southern Romance, Count of Monte Cristo, East Lynne, Man Outside. On the Bridge at Midnight 16; good co. and business. William Lloyd in Richard III 18.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): On Thanksgiving Night 7; good house; capable co. David Harum 11; full house; good co. Mummy and the Humming Bird 15. On the Bridge at Midnight 17.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Dailey Stock co. 8-12 in Heart and Sword, Facing the Music; co. opened second week 14 in The Parish Priest; fine performance; good business. Arizona 17-19.

WINNIPEG, MAN.—THEATRE (C. B. Walker, mgr.): Wizard of Oz 7-9; fair production; large houses. Sis Hopkins 11, 12; S. R. O.; splendid co. Princess Chic 14-17. Yon Yonson 18, 19. Yeoman of the Guard 24-26.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): Way of the Transgressor 10; large house; production satisfactory. Guy Brothers' Minstrels 17. Nanette Comstock in The Crisis 18. Prince of Pilsen 22.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (S. C. Carman, mgr.): Factory Girl Oct. 31; fair performance; good business. Roselle Knott in Cousin Kate 12; pleased large fashionable house. The Crisis 16; excellent co.; good performance.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr. and prop.): David Harum 10; big house. Roselle Knott 11; good business. William Lloyd 17. Jeavon's Stock co. 21-26.

GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Eagan, mgr.): Cousin Kate 10; filled house; excellent co. Marks Brothers 14-19; good houses; pleased.

HALIFAX, N. S.—ACADEMY OF MUSIC (T. D. Medcalfe, mgr.): W. S. Harkins co. in Maister of Woodbaron 10; good performance and business.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Human Hearts 23. Guy Brothers' Minstrels 24.

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